

HIT PARADER

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PREVIEW

The Beatles
Yellow Submarine

APRIL 1969



INTERVIEWS WITH
WHO'S KEITH MOON
CREAM'S JACK BRUCE
& GEORGE HARRISON

THE DOORS IN ENGLAND

BARRY GIBB ON
THE BEE GEES SPLIT

INSIDE THE ASSOCIATION - TRAFFIC

SLY & THE FAMILY STONE AND STEPPENWOLF

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* TO HIT SONGS *

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• A RAY OF HOPE

• NIGHTMARE

• YESTERDAY'S RAIN

• CAN'T TURN YOU LOOSE

• DO YOU WANNA DANCE

• BALLAD OF TWO
BROTHERS

• RIGHT RELATIONS

• I HEARD IT THROUGH
THE GRAPEVINE

• SCARBOROUGH FAIR

• PAPA'S GOT A BRAND
NEW BAG

• CLOUD 9

• FIRE • SEE SAW

• GOODY GOODY
GUMDROPS

• FROM BOTH SIDES NOW

• WICHITA LINEMAN

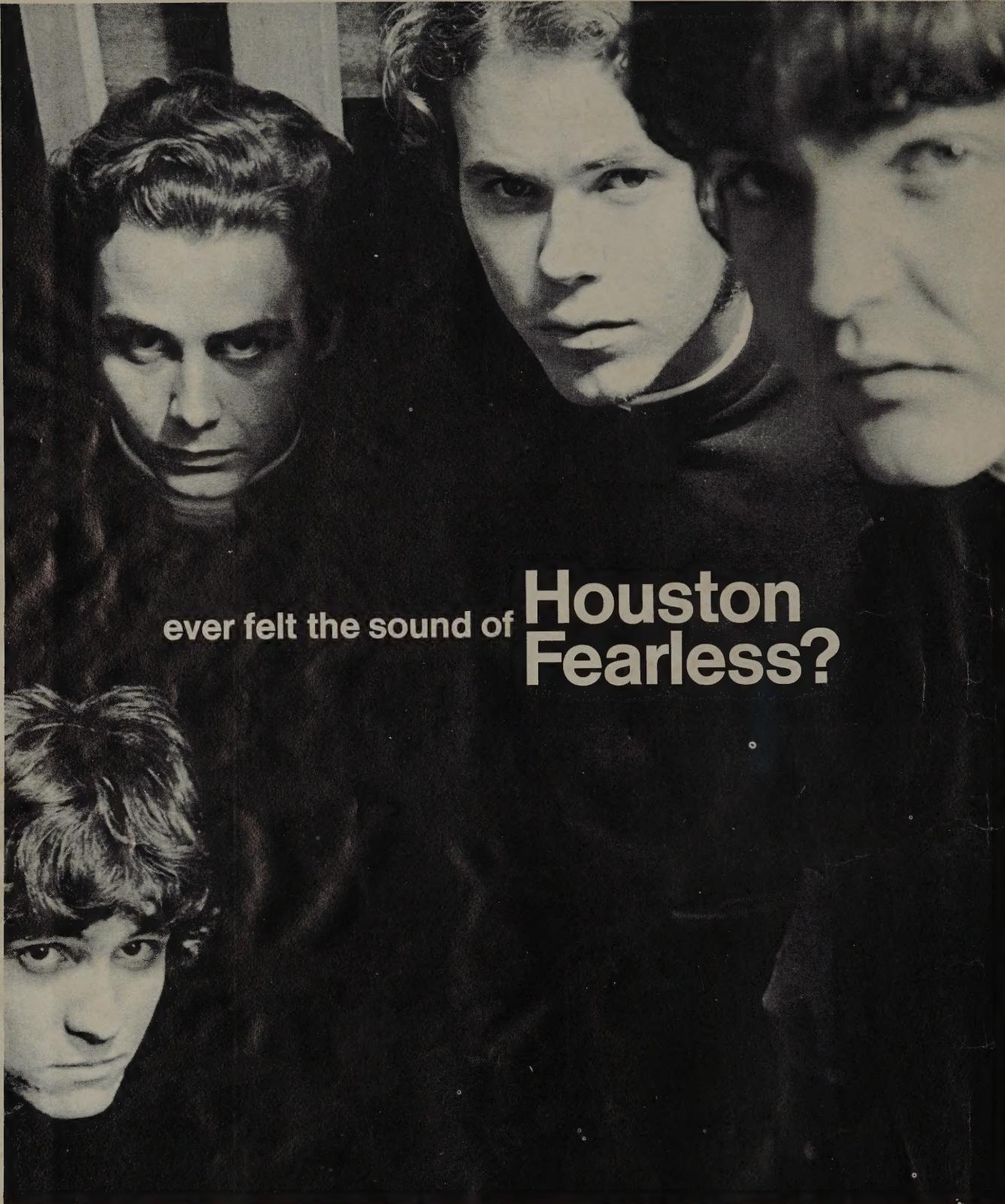
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APRIL 1969

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EDITOR/Jim Delehant

ART DIRECTOR/David L'Heureux
ASSISTANTS/Pam Skowronski
Rosemarie Minnix
Granny

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Larry Leblanc, Canada
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PARADE OF SONG HITS

•A RAY OF HOPE



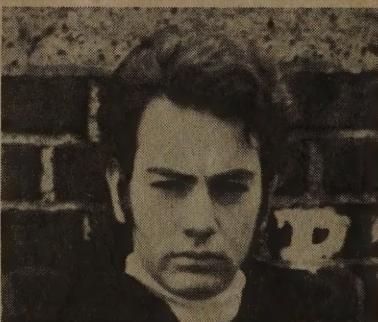
By The Rascals

•NIGHTMARE



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the scene



K.G.Y. RADIO,
OLYMPIA WASHINGTON

What does a station do if it plays top forty music and yet feels progressive rock music justifies radio air-play? A marriage of the two is the result in the case of my nightly show on KGY, Olympia. When music can become popular without air-play, as was the case, I felt it certainly deserved exposure. How does one play progressive rock on a top forty show? I feature four albums a night on my four hour show. I play one album selection per half hour, or every eighth record. Now fifteen per cent progressive rock doesn't sound like much until you realize that much of the weekly top-forty play list is actually progressive rock. For example, all these artists were on the top forty play list at KGY: Crazy World of Arthur Brown, Creedence Clearwater Revival, Jimi Hendrix, Iron Butterfly, Big Brother & the Holding Co., Cream, Steppenwolf and the Moody Blues. Sounds like a who's who of the underground, doesn't it? And the KGY top forty isn't that different from the other radio stations.

I listen to each and every record that comes into the station, which is quite a time consuming job, but one that I find very gratifying. The material that is rejected is that which lacks artistic value, musically and lyrically, or is just too long to program, although I have used material up-to eight minutes in length. After all, when something needs to be

said, how can you put a time limit on it?

In my estimation, progressive rock is Cream, Jimi Hendrix, the Fish and such folk artists as Chris Gantry, Townes Van Zandt and Pete Seeger. Jazz and electronic music are receiving exposure on my show. Limelight has released some electronic LPs that are beautiful. A surprising, but not unwelcome, facet of underground music has been the influence of country-western music. Before you laugh it off, check the latest LPs by The Byrds, Buffy St. Marie and the International Submarine Band. After all its the message contained in the song that's all important, which is opposed to the much criticized "plastic" music produced for the sole purpose of selling lots and lots of records.

Quite often, material on LPs surpasses top selling singles. A few months ago, a much requested song on my nightly show was "So-Lo" from the Iron Butterfly Heavy album. Speaking of heavy, I'm sure it was assumed in radio circles that "heavy" underground music would never get near a top forty station. And then along came the Crazy World of Arthur Brown and "Fire". The Fire burned so bright that the English import of his LP sold well, so well in fact, that several American record companies vied for the album rights, with Atlantic coming out on top. An LP and single ensued, bringing Arthur Brown from the underground of England to the top of the charts here in the states. Quite a trip!

Having a background as a guitarist with a Seattle rock group, I find the progress of rock and roll (is there still such a world?) the last few years, the most exciting thing that's happened to music since John Lennon met Paul McCartney.

Our coverage area is all of Thurston County, including Olympia, Tumwater, Lacey, Tanglewood and Ft. Lewis, Washington. Population something over 70,000. Our station personalities are Dick Pust who rises at the unbelievable hour of 3:30 am to make the rounds of various news sources to sign on KGY at 5:30 am. From 11:15 am to 5:15 pm, P. J. Kirkland takes to the air with music, news, views, humor and who knows what all. Daytime music programming is in the middle of the road vein. Yours truly, John Steen, comes on the air at 5:15 pm, with the Top Forty-Progressive Rock show from 7:00 to 11:00 pm. Weekend man is Wayne Wilbur.

My plans for the future include a weekly tape exchange program, with a music minded observer in England, to exchange trends in music, news on musicians and new records.

Rather than destroy top forty radio, I feel that progressive rock will gradually blend into top forty. It must be remembered that in radio too, the most important product is progress. □ john steen

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Dear Editor:

After reading your review of Cream's "Wheels of Fire" album in the January issue of Hit Parader, I can only say that I can't thank you enough. Finally someone had taken this great, great album and appraised it correctly. In almost every other magazine I've read it's been panned something awful. The other reviewers seem to start making comparisons right away. Comparisons with the way the older Negro blues men, who have also recorded some of the songs, performed them, and most especially comparisons with the Cream's other great album "Disraeli Gears." Ginger, Jack and Eric are three of the finest musicians around. The music of Cream. It cannot be compared to anyone else. This is where people miss out on enjoying a lot of good music. They have to compare, compare, compare the minute they hear a new album. I believe that the Cream are honest in their musical efforts and I know that the music they turned out on "Wheels of Fire" was their best effort at that particular time. "Wheels of Fire" is a musical masterpiece and I hope that when people listen to it they just groove on Cream and forget about everybody else.

I would also like to say a few words of praise about Jimi Hendrix's new album titled "Electric Ladyland" (I'll try and hold it down to a few but I love the album so much it's going to be hard). I think that Jimi is the king of them all. That is, the best all around musician in existence. His new album is a trip through the elements: fire, water and earth. It's loud, it's electronic, it's almost too powerful to have originated on this planet. When you listen to it, it literally fries your mind. Everybody should buy it because it's one of the best albums I've ever heard.

As for Alan Franklin, I've seen Hendrix three times. Once in Chicago where his concert was limited to about an hour (he was still great though). I also saw him twice at the nightclub in Milwaukee. At the nightclub he really relaxed and opened up and did two hours and a half

sets each night. He played a lot of long blues numbers as well as some songs that he recorded on his English albums, as well as most of the songs off of "Are You Experienced" and several from "Bold As Love." He also developed a great rapport with the audience through his jokes and the running monologue he kept up. I was very fortunate to see him in such a relaxed setting where he could really display his talent and great musical ability.

Just in case people are wondering, Alan Franklin is the guy that wrote that last letter to "We Read Your Mail" in the January issue. I pity him that he doesn't know how to really enjoy music.

Again, I can't thank you enough, for your review of "Wheels of Fire" and in my mind Hit Parader is surely one of the best magazines around.

Henry McHalsky
249 Orchard Ave.
Pewaukee, Wisc.

Dear Editor:

To me, one of the most interesting parts of your very fine magazine is the letter column, in which so many different people express their many opinions of today's music scene. The letters in January's issue were no exception, and have prompted me to write concerning some of them, and add some of my own musical thoughts.

First, I must comment on Alan Franklin's very critical letter. I agree with some of his arguments on the Jimi Hendrix Experience. As a musician, I go to concerts to hear a group create music, not to see it destroyed. Hendrix, in person, thoroughly destroys music with his hip commercial tricks of playing the guitar with his teeth, smashing his guitar, and his "Playing a guitar in more positions than anybody before him" ("Are You Experienced?" liner notes.) All these cute tricks create a lot of noise, making Hendrix and company about as creative as a tree. (Are you listening, Townshend?) Their albums, though, are an entirely different story. They leave this listener, at least, consumed with the great creativity and musical ability of the Experience.

In Mr. Franklin's letter, he

called Hendrix's singing "hideous." This, again, is partly true. Hendrix could never fit in any of the other groups around today as a singer. His voice lacks quality. Yet, there is nothing as great as Hendrix singing one of his own songs. He has a talent for writing songs to fit his voice, and it doesn't come out "hideous" at all, but quite good.

One question for Mr. Franklin. He cuts a few groups, but he doesn't tell us what performers he does enjoy hearing. How about telling us someone you do like, Alan?

The letter from Larry Casolaro mentions Elvin Bishop in the same line with such giants as Eric Clapton and Bloomfield. Well, good for him. It's wonderful that a few people are beginning to notice the great style Elvin has. At first, Elvin may seem to be copying Clapton (hair style, paintings on the guitar, and that fabulous Clapton-originated sound of distortion), but listening to him establishes him as one of the few truly individual guitarists around today. When he does steal a guitar lick, it is from Albert King, not highly imitated brother B. B.

While I'm on Elvin, I may as well talk about the new Butterfield Blues (?) Band album, "In My Own Dream." It is a fantastic mixture of influences and sounds from jazz, country, folk, blues, rock and soul. It is a fantastic monster of an album, and if he keeps it up, Butter will eliminate all the corny labels people keep pasting on music.

Three cheers for review of "Wheels of Fire". Many critics say that Cream's music "falls apart" when they reach their instrumental passages, or that they all "sound like they are competing for the listener's attention." This is certainly not the case. In "Spoonful," the song you mentioned, Clapton, Baker, and Bruce weave back and forth around each other's solos complementing the parts one of them has started. They speed up to double time, get louder or softer as the music keeps on developing, then, when you are lost in a musical whirl you can almost reach out and touch, and you

don't even remember what song they are doing, they drop back into the vocal part of "Spoonful" just as if they had never been anywhere. But that isn't the case. Their music has been everywhere up and down the scale, creatively building and building. It's the most unbelievable experience there is.

On Baker's "Toad," he weaves the best drum solo I've ever heard in jazz or rock. He plays unaccompanied for over 11 minutes, and plays each separate beat no more than 20 seconds before going to something else. And the amazing part is that, once he has left a particular beat, he will never return to it. "Train-time" and "Crossroads" (good Clapton vocal on Crossroads) are equally rewarding. Despite the length of the songs, they never become the least bit boring (I am now listening to my third copy of the album, having worn the other two out with constant playing time.)

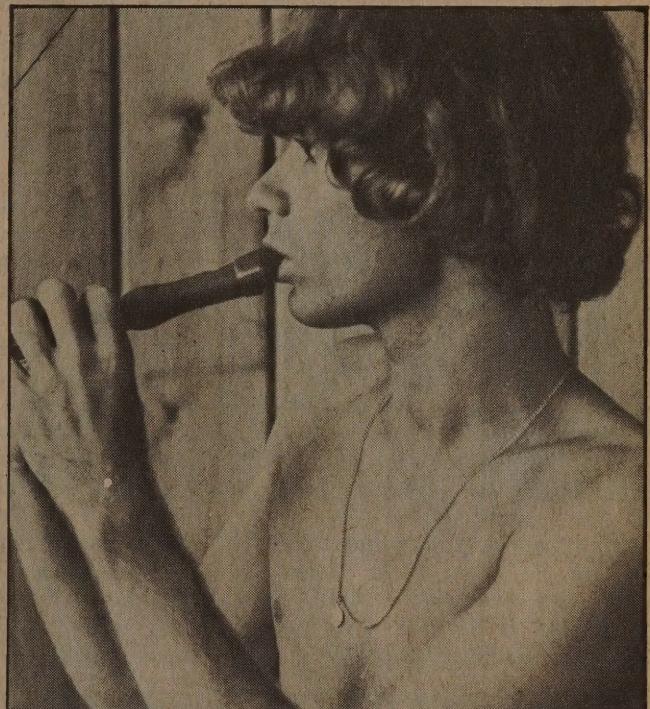
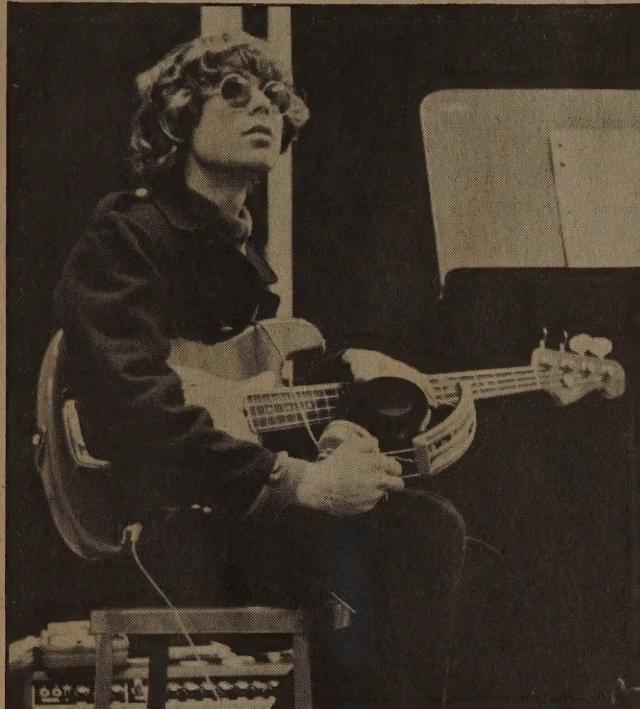
The little discussed studio side is a miracle, too. Cream has developed into the one truly great group around today. They combine blues, soul, jazz and rock in an extremely interesting manner. The vocals are excellent, and they are beginning to get experienced as songwriters. They sure get their licks in on "Politician," "Those Were The Days", and all the others. They are monstrously great.

The four songs on "Wheels Of Fire" recorded live are only a small part of the total performance. Other songs Cream do in concert include "Tales Of Brave Ulysses," "N.S.U.", and "Steppin' Out." These were all left off the album to make room for the songs that did get in it. But they are still in the can at Atlantic. Write them at once and tell them you want to hear the rest of Cream's live Fillmore performance. Get petitions up. We have to hear more of the greatest group on the music scene today. Write: Atlantic Records, Inc., 1841 Broadway, New York, New York.

Thanks for the opportunity to write Hit Parader.

Chuck Criscillis
291 South Third St.
Williamsburg, Ky.

THE STEPHEN WOLF STORY



NICK ST. NICHOLAS/bass

Nick St. Nicholas seems to be the "floater" in Steppenwolf. Which is to say he is unreliable, or drifts about directionless. No, Nick St. Nicholas "floats" in the sense that he seems so spiritual.

He has a healthy, tanned face, surrounded by waves of shoulder-length hair. In the loose-fitting, brightly-colored robes he wears, he has the look of a hip choir boy, or a young, rock-and-roll monk. He talks softly and somewhat abstractly, often about love and peace. He likes life simple and enjoys life fully.

He seems to have captured his philosophy in the words of "It's Never Too Late," a song he wrote for Steppenwolf:

"The Good life's been here all the time

The good life don't cost you a dime
Don't be afraid of the good life
The good life won't harm you."

At the same time, it is Nick who provides the heavy bass rhythm for the

band, so necessary for a blues-oriented group. He is the newest member of the band and with his addition, leader John Kay feels Steppenwolf can now do much that it couldn't do musically before.

Nick entered the pop music scene in Canada right from high school, when he was 18. His father had given him an accordian when he was quite young, and he learned to play the guitar while in school, inspired by "the fun everybody seemed to be having in the rock groups I saw." Mastering the guitar sufficiently to appear publicly without undue embarrassment, Nick played with two Toronto-based groups, the Apex and the Big Town Boys.

Next he formed his own band, the Mynah Birds, a band that included Goldy McJohn (now with Steppenwolf) and was rated second to one other group in all of Canada. That top-rated group was the Sparrow and soon he and the Sparrow's bass player, Bruce Palmer, traded places. (Bruce later went to the United States and joined the

Buffalo Springfield.) Then Goldy followed Nick and the Sparrow began to record.

Unfortunately, the songs recorded for Capitol of Canada and later for Columbia were either unsuccessful or never released, and for nearly a year the Sparrow survived on club dates—in Toronto, then in New York, Los Angeles and San Francisco.

As soon as the Sparrow broke up, John Kay, Goldy McJohn and Jerry Edmonton went in one direction to form Steppenwolf. Jerry's brother, Dennis Edmonton, went out as a single—and later, writing under the name Mars Bonfire, composed "Born to Be Wild," Steppenwolf's first hit single. Nick, meanwhile, formed another band, T.I.M.E., an abbreviation of sorts for Trust In Men Everywhere.

T.I.M.E. signed with Liberty Records and recorded an album-full of songs. Neither the group nor the album made much noise.

Meanwhile, Steppenwolf's bass player disappeared. He said goodbye and left, explaining nothing, leaving Steppenwolf stranded in Denver with a concert to play. For the rest of the tour another bass player filled in, but Steppenwolf wanted Nick back.

"I rejoined the group because I think like they do," said Nick. "I feel at home in Steppenwolf. I didn't feel comfortable in T.I.M.E. I've known everybody in Steppenwolf for years.

We're not just musicians playing together; we're close friends. I feel good inside now."

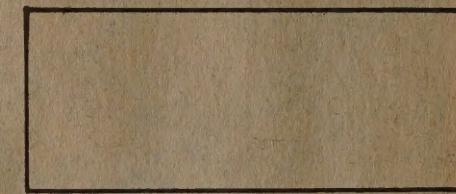
Nick says he always has wanted to feel this way, has always wanted to play music. This seemed logical, for his family is a musical one.

Nick was born in Germany, the son of a navy admiral who "when he saw what was going on, abandoned his career and took us to Canada." Nick was less than a year old at the time. His father was an accomplished violinist, and his older sister, Maurine, was on her way to becoming a concert pianist with the Canadian Ballet. Later, Nick's younger brother began studying drums. Yet, his family encouraged Nick to study law.

"From the time I was six I wanted to play an instrument," Nick said. "I wanted music as a career." He said he had thought about going to the Ontario College of Art, but did not, preferring to play in a band.

"Steppenwolf is the only group I know that comes out and says what it thinks," Nick said. "It took me this long to finally stand up and say what I truly mean, and not be afraid of people. If you've got good things to say to people, you have to speak up."

"Good things" like the words to that song he wrote about loving the people that cause the pain...and helping them learn your name



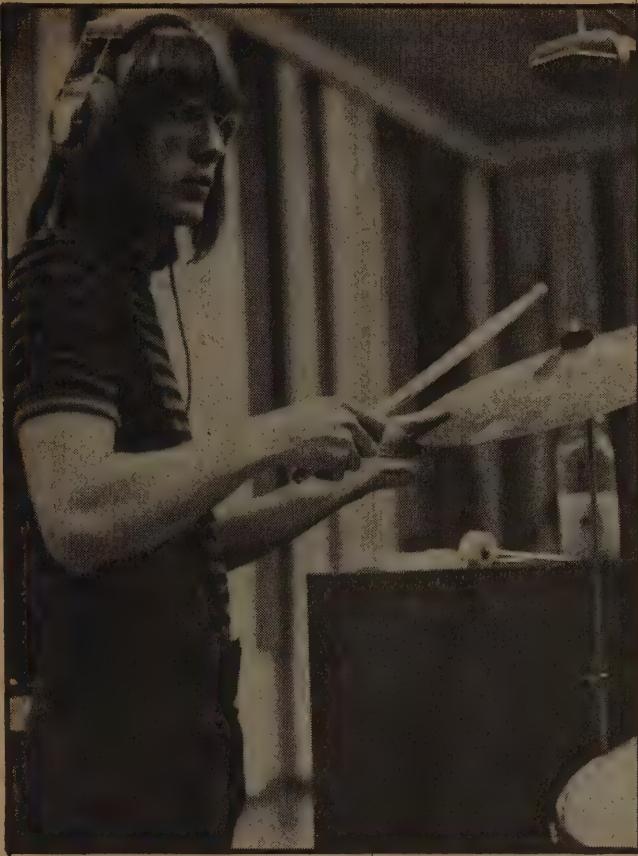
JERRY EDMONTON/drums

"When I was a kid we lived out in the country. Twelve acres with woods and a river, and I'd take my small telescope and go sit out there by the river at night and watch the stars. Now that I've got some money, I want to build a portable observatory inside a Volkswagen van. I'll just drive out onto the desert of up to Big Sur, roll back the roof of the van, run the telescope up, and watch the heavens. That'll be a trip."

Jerry Edmonton still likes "toys," and thinks we should all like toys, no matter how old we may be. The portable observatory is one of the toys he wants to buy. That's all it is, he says: A toy.

"It's like when I met Hugh Hefner when we did the 'Playboy After Hours' television show," he says. "He invited us to visit his mansion, and we did. He's really just a big kid, you know. He has money and he buys toys—a revolving bed, a stereo, cars. He's buying a black Douglas DC-9 with a bunny painted on the tail."

It is important we have things to play with, he says, and if they cost money, well, perhaps it is as Ring Lardner once said: "Money was made to be thrown off the rear end of a fast-moving train." Keep it in circulation; that's the ticket.



He was born in Canada, grew up with the arts in his head. His father was a manager of big bands, then operated circuses and dance halls, now owns Lakeview Park, a combination dance-hall restaurant in Oshawa, near Toronto. His sister Margaret is a fashion designer and commercial artist. His brother Dennis is a musician, singer and songwriter, now using the name Mars Bonfire. (He wrote Steppenwolf's first big hit, "Born To Be Wild.")

"No...no formal education in music," he says. "I got my first set of drums when I was 17 and immediately formed a group with my brother and another fellow."

The other fellow was named Jack London and together they called themselves Jack London and the Sparrows. "I had dropped out of school in my last year to work in the band," Jerry says. "We were really bad."

Then they found a bass player—Bruce Palmer, who later would join the Buffalo Springfield—and the sound was better. Jack London and the Sparrows recorded for Capitol of Canada, and both a single ("If You Don't Want My Love") and an album ("Jack London and the Sparrows") went to No. 2 in Canada.

After that, things got a little com-

plicated, as Jerry's group set up what looked like a cultural exchange program with another Toronto band, the Mynah Birds. When it was all over, Jack London had left the group, Goldy McJohn and Nick St. Nicholas (both now with Steppenwolf) had joined the band, and they were recording for Capitol of Canada as the Sparrow. The band sounded better, but the records didn't sell.

"We got ourselves a fancy manager," Jerry says, "and went to New York, where we played often—at the Salvation downtown and at Arthur—and we played extremely loud. But we wanted to work on the Coast so we drove to Los Angeles. We got a job at the Whiskey a Go Go, and we almost had to pay them to hire us. Next thing we knew we were starving to death."

Things were going to get worse for Jerry Edmonton and the Sparrow. A trip to San Francisco brought them a sizeable following and work at the Avalon, the Matrix and the Fillmore. But when it was all over, they had their station wagon repossessed and they were evicted from their house.

The Sparrow fell apart, as good groups will, and moved again to Los Angeles,

where some of them regrouped as Steppenwolf. This was followed, over a period of months, by a Dunhill recording contract.

The first thing Jerry Edmonton did with his money was buy a fire engine red Allard. It cost him almost everything he had. (Which wasn't as much as you might expect; rock musicians, even when they are successful, seldom are as rich as they're thought to be.) It was his first toy.

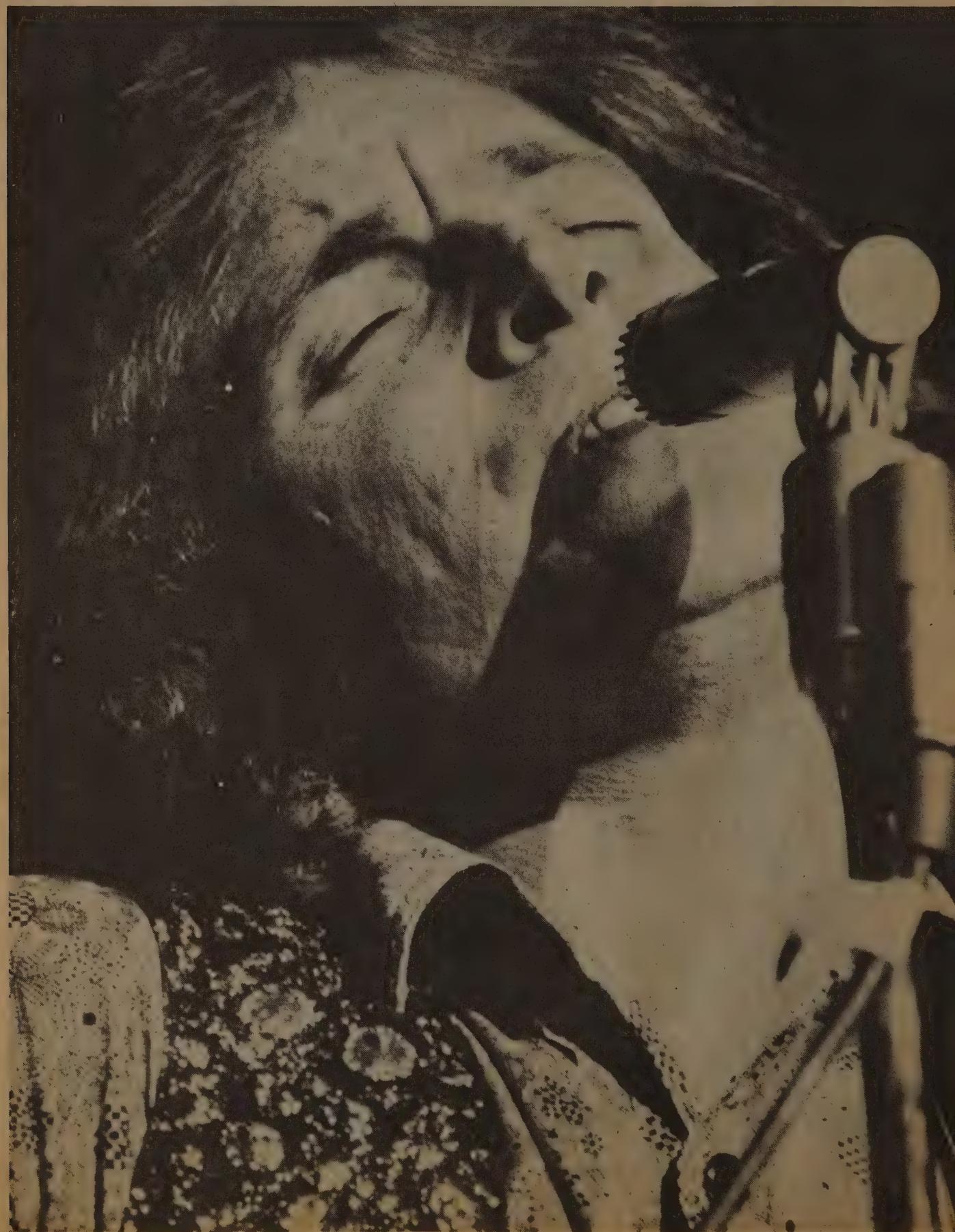
"There are a lot of things I want to do," he says. "Like when I was younger, I wanted to join the Air Force. I got turned down because of poor eyesight (he wears glasses), but I still want to know how to fly. I'm going to take flying lessons and I hope to buy a small plane."

"I want to learn how to skydive. I once took the physical and filled out the forms, but my music got in the way."

"I want to get a new house, too."

And, of course, there is that observatory. Once when he was young, sitting on that river bank, he says he spotted a formation of 30 flying saucers overhead.

"The same formation was spotted in England the same night," he says. "I saw them in Canada. The papers said they were moving very fast. No kidding." □



JACK BRUCE

Thinking About The Future

To put it mildly, the Cream's Ginger Baker is not one of the most informative of people I've ever interviewed. Recently I went to see Ginger at his manager's offices loaded with a host of questions which to my mind have yet to be satisfactorily answered....on the group's future and more pointedly on the reasons why this union of awesome potential is to be no more.

Far from elucidating any information I came away more baffled than when I arrived. Although not the most verbose of people, it wasn't I think, that Ginger was being deliberately obstructive....but that he had been shackled and bound by what his advisers, in their infinite wisdom, had advised him could be said and what couldn't. Such was the confusion that Ginger wouldn't even agree there was to be a split.

So I thought I might fare better with Jack Bruce, the Cream's eloquent and unassuming Scottish third, who I've found on past experience to be one of the nicest pop people you could hope to meet.

Much more, I've no doubt, has yet

to be said on the subject, and a lot more that lies in the "negative emotional things" Jack declined to talk about will probably remain unsaid forever, but perhaps these words throw some light on the question still perplexing the Cream's legion of fans. Why?

Said Jack: "As a group what we did was we reached a point where we were doing the thing that was us. Before we had just been going on stage and playing our songs and nothing more. The beginning of the peak was on our first U. S. tour and the first gig at the Fillmore.

"The crowd started shouting things like 'Just play anything,' which we did. We just started playing what came into our heads, instead of going out to play set tunes.

"And that's when we realized that this is where it's at. But we didn't go beyond that; we just got better at it.

"I don't know who actually said "Let's split." It just became obvious and as such it didn't need to be said."

I went to see Jack at his Hampstead home recently, and found him alone in a room surrounded by a bank of equipment against one wall, and a myriad of different instruments, the latest addition being a very old harpsichord he has just acquired.

On my last visit, nine months ago, Jack had one car, a mini. Today he has an ice blue Ferrari, which he has just bought, a Stingray he had brought over from the States only to find he could have bought one just up the road, and two minis.

The liberal allowance of cars is one of the few luxuries he has allowed himself - another being the house he is shortly moving to in Primrose Hill. "I was always mad on cars," he said "and before I could never afford so much as an old Austin 7."

There was much drooling over the Ferrari, parked in the drive outside, before we sat down and talked about Cream - and the split.

"There were two ways we could have done it," said Jack. "We could have kept the group going and spent half





our time on other things and half on the group; like the Beatles do other things as well.

"That might have seemed fairer and might have been musically very interesting. But somehow it seems to have got a bit beyond that. Things seem to have gone too far."

I asked if there were emotional reasons too behind the break-up. "The emotional reasons are so deep; some of them go back years and years. That would not really be a subject to talk about. They are very negative things anyway."

Did he think the fans had understood the Cream? "Yes, certainly in America once we'd played there but unfortunately since we reached our peak we haven't played here," he replied.

And that brought us to an issue which has brought bitter reactions from British Cream fans, that there is a British group that seems to have spent most of its life in the States and now comes the final insult - a farewell tour of America and one last concert here.

Like Ginger, Jack confessed that he would like to do a farewell tour here, on the question of their lengthy U.S. visits, commented: "It is simply a question of pure economics.

"Although we were one of the biggest groups here in a slightly underground sense we used to just about make ends

meet. We were always on the road and although we made enough we never had any money left over.

"In America they pay lots and lots of money," he said with a smile.

"It should be A you make good music and B you make good money. And it should be in that order. I am pretty amazed that it lasted long enough to be successful. I am not disappointed and financially we made lots of bread out of it."

One of the facts that did emerge from my meeting with Ginger was that he thought "Crossroads" from "Wheels Of Fire" probably represented the height of the Cream's recording achievements.

What did Jack feel? "I regard live albums as a different thing," he replied. "It's a gig and you get on and do it. Studio recording is different - it's a piece of architecture. As such, I think some of the studio things are better. Not because it's the best or the ultimate, but I still like 'I Feel Free.' And most of the 'Wheels' studio album."

And what of the future? "We all want to get into different things that would not fit into the framework of the group. There you all need to sort of travel along the road together. We've never been like that. We all came from different places with different ideas.

"Eric's decided in his own mind that he is a blues guitarist purely and simply. And I think he is the ultimate blues guitarist. He feels that is his bag and he should progress as that.

"I think Ginger is a bit tired. He plays very hard; he is a very physical drummer. I don't know if he could have kept up the pace."

Among Jack's current interests is electronic music (electronic being the best description though much of it is various instruments at different speeds, played back or distorted.) He played me a "composition," only his second, and the whole bank of equipment sprang into menacing life. Weird contrast had been achieved by inserting snatches of a child - Jack's wife's young sister - reading poetry against the electronic distortions, to alarming effect.

"I want to get into things like that, that the Cream couldn't do and writing for larger groups of musicians. But I keep changing my mind. Most of the time I don't feel I want to form a group. But things I would do would have to be for a group.

"The easiest and most enjoyable thing would be just to get a group together. I enjoy playing to people. The trouble is I have too many plans.

"But I will continue writing with Pete Brown. He really has done a lot for this group and I think he should get credit for it."

As for the Cream's future until the split comes, they are to record the entire U. S. tour with producer Felix Pappalardi. "There are a lot of songs in the can but they are sort of sub standard. So if we don't record any more they will just put out all that stuff, which we don't want to happen." Jack explained.

We chatted on, about the studio Jack is going to build at his new house ... a piece of equipment called a Moog Synthesiser he is trying to get hold of.... Eric's "intellectual blues"....Alvin Lee - "I've heard he's pretty fast"- and new groups.

"There is a group in the States which could be big," said Jack. "No one over here will have heard of them, in fact no one in the States has heard of them. 'Cept I can't remember their name," he laughed. "Oh yes...the Touch, that's it."

Jack, who confessed he was always forgetting things, offered me a lift to the station in his Ferrari but couldn't remember where he'd left the keys. Four cars and no keys. Still, he did find them in the end. □ nick logan

NEIL YOUNG



Being An Ex-Buffalo Springfield

"Groups are always changing, breaking up, going through all kinds of last farewell appearances," Neil Young says, sitting peacefully on his back porch, screened from the concrete, metal and noise of Los Angeles by a small range of hills. His house clings to a hill which overlooks a postcard vision of countryside, a rarity in Los Angeles County. A quarter of a mile below the house some people are riding horses.

"What they do first of all is they get very funky and everybody likes them. Then they go down to Hollywood and buy a whole bunch of clothes because everybody likes them and they made a little bit of money. Finally they're

right in there with all the other groups 'cause everybody likes them. And then pretty soon they look like all the other groups, and they've got all the stuff that the people who like them haven't got, and then eventually nobody likes them any more and they break up and go back to their other clothes."

Neil is wearing his other clothes — a pattern tee shirt and bell bottom trousers. Somewhere in a closet of his house hangs the leather fringe jacket he always wore in the latter days of the Buffalo Springfield. Later in the afternoon someone invites him to a Halloween party, a costume affair. Neil says he might wear his fringed jacket

for it.

Neil is not feeling well. He is exhausted from the final stages of his first album as a soloist but is, at the same time, very nervous about it, wanting it to be perfect, wanting it to justify his knowledge that he never belonged in a group, not even a group as fine as the Buffalo Springfield were before they dissolved in the spring of 1968.

"I never wanted to be in a group. I came out here to make it as a single and all of a sudden I was in this group and the group was so good I couldn't believe it. It was fun. It was fantastic, finding out about everything. That's when the group was good, at the Whis-



it and we bombed out in New York. We all cracked. That was certainly... a remarkable experience, to say the least."

Shortly after that remarkable experience, Neil tried to quit the group, his introversion and anger at not seeing the money the group was earning winning out over the lure of aggregate good times. But, he says, the managers of the Springfield "just kept holding me up. Finally I was starving to death. I didn't have any money. I would have stayed out then if I could have gotten something going."

A year or so later, free from the contract with their original producer-managers, all of the Springfield decided to abandon the group. Neil scraped together enough money to buy his house and fled to the quiet hills to rest and plan his first solo album, which will be released on Warner Bros.-Reprise.

Despite his disenchantment over his experiences with one of the finest groups in the United States, Neil still has to fend off would-be collaborators in another new group. "I got a letter from a drummer from San Diego who says he wants to make the big time real bad. 'I'm 24 years old and play heavy drums and want to make the big time. If you're starting a group or know anybody who is, please give me a chance.' Poor kid. And just two weeks ago, two long haired group-looking cats came up to the front door and just said, 'I know you don't know us and everything but we just wanted to know if you'd like to be in a group.' Bruce (Palmer, another ex-Springfield) and I were both here. We just said, 'Ooooh, ooooh, no no. No thank you. We'll pass.' They were serious. Didn't even know me. I didn't even know what kind of music the guys played. 'Want to be in a group?' Whew."

Neil doesn't socialize much, not even with the other former band members. "I see Bruce and I see Richie (Furay). I don't see Dewey (Martin). We never really had much happening. Stephen is out of town so much. If I could just see Stephen, I'd really like to see him. Out of all of them he is the one I like best, but it's the things he's surrounded himself with that I can't cope with. I'm not in any part of that scene. It really doesn't have anything to do with anything. I guess it's just a way of getting your name in all the magazines and everything, whether they do it for a reason or whatever."

"I think I've reached the position in my life where I either do it or sell out.

key a Go Go. We were there for six or seven weeks straight, without a night off, and that's when the group was at its peak. But that whole scene is so strange. It really doesn't have anything to do with music. That's where you meet people who are supposed to be the connection for you to make it, you know.

"Johnny Rivers was playing at the Whiskey and I really thought that was great. 'Johnny Rivers? Out of sight. I've got to go in.' Then we played second to Johnny Rivers. We were really down to earth then, we were really natural. Stephen (Stills) and I did something that neither one of us would do now. We sat up there in front of Johnny Rivers when he

was on stage and Steve and I were really digging Johnny Rivers, really getting into Johnny Rivers. Yelling and clapping when he took guitar solos." He pauses in his enthusiastic reconstruction of the scene and adds in a near-undertone, "It's not hip to be there, I guess. Know what I mean? You can't do that kind of thing and survive, apparently. That's a really funny scene."

Neil found out a lot about the funny scene through lessons such as the time he had to share a hotel room with four other members of the group in New York while they watched "For What It's Worth," their largest hit single, making dents in the charts. "That was when we were supposed to be making

I think that for me to go into that scene and pretend I know all those people I really don't know...None of them really know each other either, because it's impossible to know that many people and be great friends. You know what I mean? I think if I did that I'd be a sell-out. I'd probably lose a lot of friends on account of that kind of thing but I just can't hack it."

The scene he's referring to is the social circuit of Los Angeles rock musicians, a loose-knit group of people who, for one reason or another, have time on their hands and invest it in various sorts of parties. It is the product of affluence and boredom more than real kinship and has acquired enough prestige value to attract scores of hangers-on, many of whom have no interest in music. Vacationing pop stars drift in and out of this floating society, whose mainstays are musicians at loose ends. They have the most time of all. Steve Stills is, at least temporarily, a member of this scene-making aristocracy.

Neil Young is from Winnipeg, Canada. He was a member of a rock group while he was in high school but did not find a musical direction until he moved to Toronto. "I decided I was going to be a folk singer. I started writing songs. I was writing songs before then, but I really started getting into writing songs after moving to Toronto. I became more concerned about the quality of my lyrics."

He performed in a couple of coffee houses in the Toronto area but soon realized he would have to come to the United States. "I was going to make it," he says, so within seven days after he left Canada he was in Hollywood. With the Springfield, his lyric involvement quickly began to show. Neil wrote "Nowadays Clancy Can't Even Sing," the group's first single, and also contributed "Flying on the Ground Is Wrong," "Burned," "Do I Have to Come Right Out and Say It" and "Out of My Mind" for their first album, "Buffalo Springfield" (Atco SD 33-200-A).

"The only good album we made was the second one," Neil says. "But the first one was better than the second one. You know what I mean? If the production on the first album had been anywhere near the production on the second one, we'd have had a much better thing." Neil wrote three tunes for the second album, "Buffalo Springfield Again" (Atco SD 33-226) - "Mr. Soul," "Expecting to Fly" and "Broken Arrow" - and helped produce the LP.

The Springfield's final album was "Last Time Around" (Atco SD 33-256).



"I heard it once," Neil remarks. "It was such a disgraceful mess that I can't bear to listen to it again. The mixes are incredibly awful, a very disturbing point." It is hard for an outsider to agree with his negativism about the record, which I think is great, but Neil's attitude is influenced by the strain under which it was recorded. He wrote two songs -- "On the Way Home" and "I Am a Child" -- and collaborated with Richie Furay on a third, "It's So Hard to Wait."

Is he happy to be out of the group scene now?

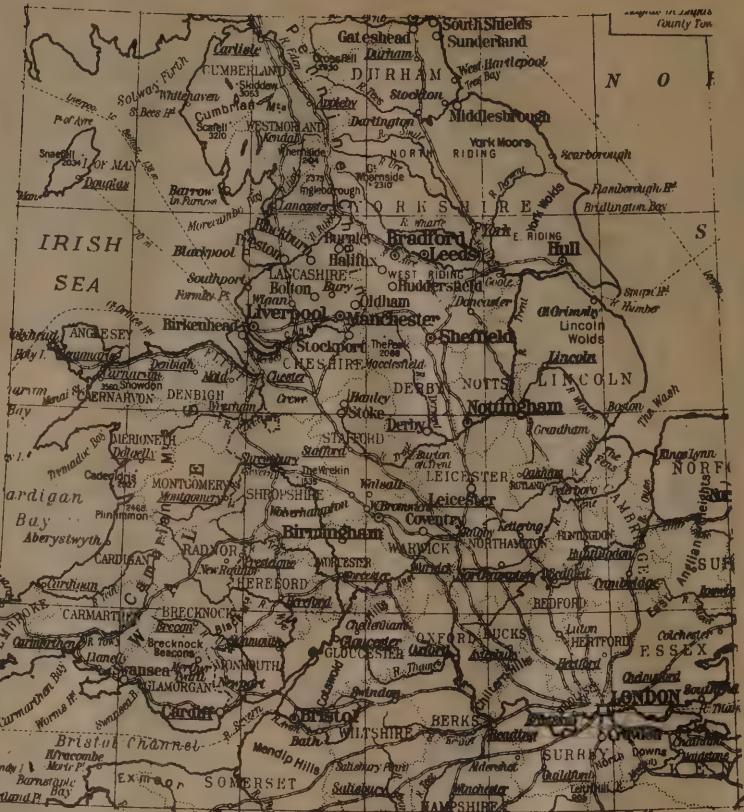
"I'm ecstatic. It's great." Then he starts to talk about his new album. "I wrote all of it except for one thing which Jack Nitzsche wrote. Jack worked

with me on three songs, arranging and piano. We worked together pretty closely. We've done a lot of things together, but not really a lot in numbers because we never got a lot of stuff finished. We did one song on 'Springfield Again' called 'Expecting to Fly' (they co-produced and co-arranged it and Jack played electric piano.)" Jack's past credits include work with Phil Spector and some instrumental contributions to the Rolling Stones, primarily on piano.

"I did the rest of it with a guy called David Briggs, who lives over there about three miles. "David Briggs," he muses. "Nobody's ever

continued on 65

THE DOORS



The Doors came. The Doors went — leaving in their wake the disappointed, the disgusted and the new devoted to fight it out for dominance. At this stage in the proceedings, the new devoted have gone well ahead on points, taking the first round by putting "Hello I Love You" into the singles chart and the second by getting "Waiting For The Sun" a well deserved nibble at the albums chart.

So the day of the Doors has arrived, which it had to in time for a group that can appeal to those who want more from their pop than mere musical candy floss, and at the same time to those who ask for nothing more than good solid pop and faces to scream at, could not be overlooked forever.

I spoke to two of the group during their eventful British visit. First a few words with the group's wiry-haired guitarist Bobby Krieger. He was as baffled as Jim Morrison and the legions of British Doors fans that the group had made it here with "Hello I Love You" when all their earlier, better things like "Light My Fire" (now re-released as a single) and "Love Me Two Times" had been passed by.

"Why so long. I just don't know. "Hello, I Love You" is nice but if they didn't pick up on a thing like 'Light My Fire' it seems strange," said Bobby.

"It could be a combination of things. The record company changing to Polydor here. Or maybe a nationalistic thing. Like Traffic and Pink Floyd haven't really done it in the States."

Traffic, said Bobby, were among his favorite British groups. He also liked Jimi Hendrix and during the stay had been to see the Nice, who were very good, and Tim Rose, who used to play concert dates with the Doors in the States. He also expressed a wish to see Terry Reid and the Beatles.

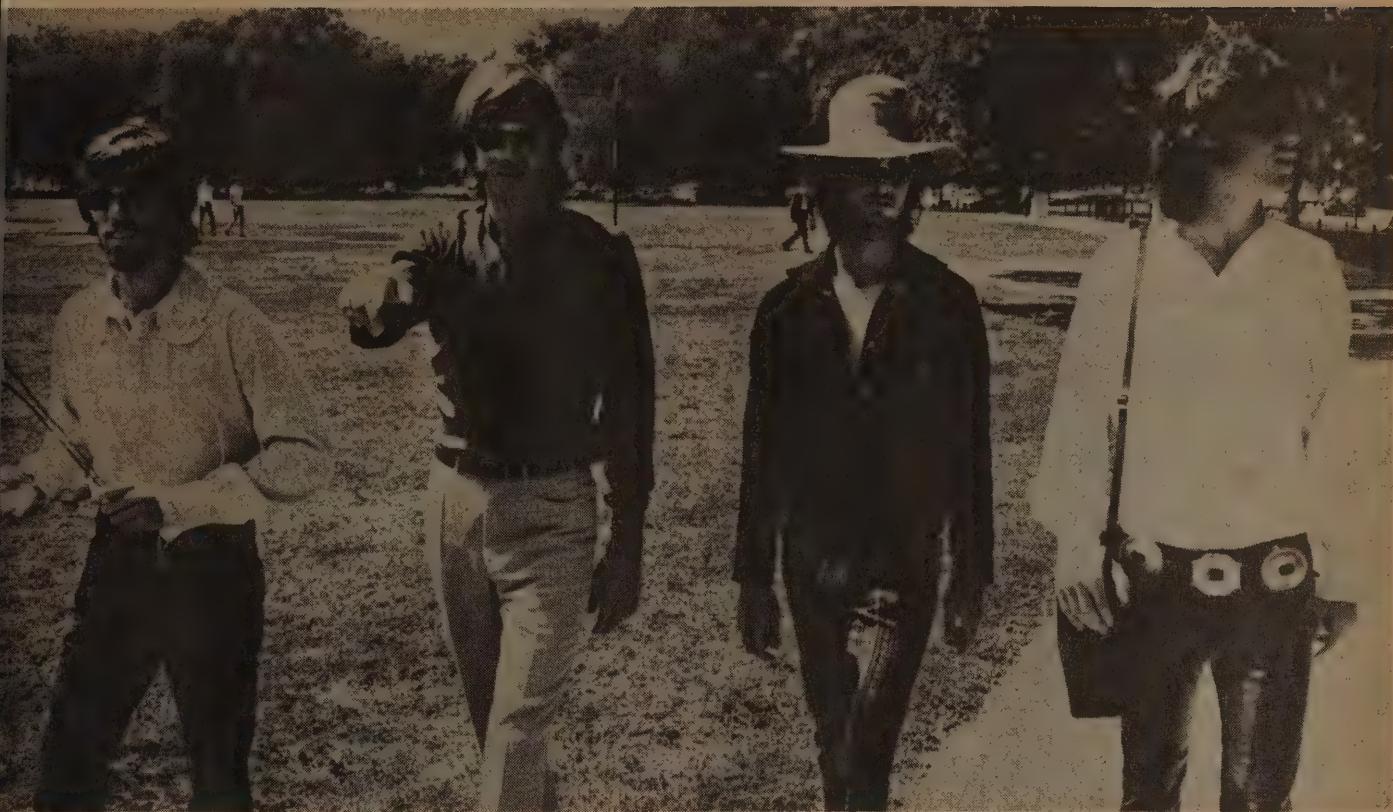
I asked Bobby about the moods of Jim Morrison: "It depends which day of the week you get him on. He used to be worse but I think he is getting used to it now. It is just the way he is. It's nothing to do with the group or anything like that."

"I think I understand him as well as anybody through being with him for three years, but I still don't understand him completely."

We got back to "Hello I Love You." Bobby commented: "Well, I think it is a good record. A lot of people have said it is similar to the Kinks record but we didn't think that when we made it. We cut it a year ago and then changed it afterwards so it would not sound like it but I guess it still does."

On the appeal of the Doors' stage act, Bobby expressed the view that the

IN ENGLAND



sex angle was secondary but that was what people picked up on because it was the sensational thing — a view that was echoed by Jim Morrison a few minutes later.

"Sex. It is just one of the factors," said Jim. "There are a lot of other factors. It is important I guess but I don't think it is the main thing, although all music is a very nature based thing. So they can't be separated."

"The sex thing has been picked out because that's one of the things that sells papers. They just jump on that."

Now back in the States, the group will be working on its first feature film which Morrison is directing.

He was vague about the outline of the film. "It is just developing as it goes along. On one level it is a portrait of American society today, contemporary American reality.

"American society is undergoing a lot of interesting changes really. A lot of people there are waking up to the fact that they live in a whole world; not just one country. It is a very exciting place in which to live."

I asked him if he found the group's fans coming to him expecting him to teach them how to live. "I get incredible letters," he replied, "but they teach me how to live rather than me teach them."

They are very intelligent youngsters, very sensitive, very philosophical."

The Doors had their beginnings in the spring of 1965 in a band called Rick and the Ravens which contained the three brothers Manzarek, Ray singing, Rick on piano and Jim on guitar.

Ray Manzarek, now the Doors organ man, had studied Tchaikovsky but followed the blues players on Chicago's South side. During the summer of '65, Ray was living in Venice when he met Jim Morrison. "He said he had been writing some songs, so we sat on the beach and I asked him to sing some of them. The first thing he tried was 'Moonlight Drive.' When he sang those first lines — 'Let's swim to the moon, Let's climb through the tide, Penetrate the evening, That the city sleeps to hide' — I said that's it.

"I'd never heard lyrics to a rock song like that before. We talked a while before we decided to get a group together and make a million dollars."

Morrison and a college roommate had already joked about forming a rock duo called The Doors: Open and Closed. It came from a phrase of William Blake's — "There are things that are known and things that are unknown; in between

are doors." It seemed appropriate for the group.

So first there was Jim and Ray and then drummer John Densmore came into the picture. Ray was attending one of the meditation centres of the Maharishi in Los Angeles when he met John in his class. Bobby Krieger also met with the other Doors through the meditation school and he and Densmore are still active disciples of the Maharishi's teaching.

As four, the Doors began playing at a small now defunct club on Hollywood's Sunset Strip called the 'London Fog.' On the last night of their four-month stay they were seen by the booker for the famed Whiskey A Go Go and given the house residency there.

At the Whiskey A Go Go they played second billing to everybody until one evening Jac Holzman, president of Elektra Records, was talked into going to see them.

The result was the hugely successful pairing of Doors/Elektra that paved the way to so many triumphs and now looks like repeating the story here — and not before time. □ nick logan

ALL LIVE IN A YELLOW

In 1964, the Beatles opened their influential floodgates causing an international reappraisal of values in business, politics, morals and the arts. To this day, their power has not subsided, in fact, their influence penetrates deeper into the initial trusts they established. They have raised standards in so many areas involving communication that there is no longer any need to accept shuck. Their influence on the film industry alone is enough to merit a book on the subject.

The animated film, "Yellow Submarine," inspired by the Beatles music and personalities, will undoubtedly add new dimension to the Walt Disney style full-length film feature.

By far the most enthusiastic reactions to "Yellow Submarine" screenings have come from art directors and designers and other film makers who recognize this as a real milestone in the art of animation.

Designer Dong Kingman was so impressed, he asked for a special screening for the faculty of the Famous School. Peter Max, himself the talk of the art world, said it was the most "fantastic" movie he'd ever seen.

The Beatles were more surprised than anyone that their first Apple movie venture generated so much interest. They worked closely with producer Al Brodax right from the inception of "Yellow Submarine", wrote four new songs ("All Together Now," "Only A Northern Song", "Hey Bulldog," "It's All Too Much") and helped choose old Beatle songs that would fit the mood of the story. The song "Yellow Submarine" was the original inspiration for the film and the other songs included are "Ele-
nor Rigby", "Love You To," "A Day In The Life," "When I'm 64," "No-
where Man," "Lucy In The Sky," "Sgt. Pepper," and "With A Little Help From My Friends."

King features, producer of the Beatles TV cartoon series, also had a hand in presenting the film based on an original

The Apple Bonkers



The Blue Meanie



The Boob



A SUBM^I_ER^IINE



The Submarine



Jack
The Nipper



Robin
The
Butterfly Stomper



Minie Meanie



story by Lee Minoff. The man responsible for the marvelous color drawings is design director, Heinz Edelmann.

The story goes like this.

On a peaceful day in the happy kingdom of Pepperland, a concert by Sergeant Pepper's Lonely Hearts Club Band is interrupted by an anti-music missile attack from the Blue Meanies. The Chief Blue Meanie, his assistant Max, and their 99 numbered henchmen turn their splotch guns on the docile Pepperland populace, determined to rid the world of music, happiness and love ("A world without music is a Blue world.")

Old Fred, conductor of the Band, flees to the old Lord Mayor, who puts him into the Yellow Submarine for a last-minute escape. The sub surfaces in Liverpool where Ringo wanders the shore in boredom. Old Fred explains the situation and Ringo takes him home to John, found painting with words; Paul, playing classical music; and George, who appears out of a haze of transcendental meditation.

Armed with a battery of puns and four

new songs, the Beatles board the Yellow Sub and head for Pepperland. They are detoured through the Seas of Time, Music, Science, Monsters, Consumer Products, Nowhere, Phrenology, Green and Holes.

They romp through time warps; chase Lucy through her "Sky With Diamonds;" climb clocks and soup cans; telephone the Queen; get battered in a giant pinball machine, serenaded by Albert Schweitzer, and frowned in an avalanche of apples; among other strange adventures.

Characters they encounter on their mad "modyssy" include Shakespeare, Freud, the US Cavalry, Father MacKenzie, Moses, Cicero, Paul's clean old grand-dad, Napoleon, Methuselah, Mozart, cowboys, Indians, King Kong and the Sheik and several unidentifiable "things." Ringo takes a liking to the super-intellectual Boob, (a poetic personification of the "Nowhere Man" and "The Fool On The Hill") and takes him along on the trip. In the Sea of Green he is captured by a giant blue hand.

A pepper-powered sneeze propels the Beatles through the Sea of Holes into occupied Pepperland, now almost completely drained of color by the splotch bomb blitz. The Lord Mayor is astonished by the resemblance between the Beatles and the original Sergeant Pepper Band.

Disguised as Apple Bonker, the Beatles sneak past the Meanie guards into the musical instrument compound. Then it's Beatles versus Meanies, guitars against splotch guns. Even the Boob turns up to deliver a few blows against the "blue menials". The battle is a swinging affair. The Chief Blue Meanie rallies his forces, including the ferocious Flying Glove, the Butterfly Stompers, the Hidden Persuader Men with guns in their shows, the Snapping Turtle Turk, with his mouth in his belly and the Count Down Clown with his nosecone nose. Can Good triumph over so much Evil? The outcome is a colorful secret - a surprise ending which carries the fantasy right into the theater itself. □

Mr. Moon, with the little chocolate-button eyes and the big button brain, is back in Britain from his long run in the U. S. with the Who. He is here to officially declare the British pop season open — he says. This then is the unexpurgated, tape-recorded interview Keith did where he had occasion to tear into the "Amateur Gardening" offices adjacent to my office and terrorize the inhabitants by yelling "Weeds!" at the top of his voice.

I offer no explanation for what is to follow, except to say I shortly expect a Shooting Star award for being the best straight man of the year.



"Our Albums Are Junk" Says Who Drummer **KEITH MOON**

H: What kind of reaction did you get on this last U. S. tour?

Keith: It was the kind of reaction we had in the early days here when we had the big mod bit going for us. We got standing ovations wherever we went, with the exception of the War Memorial Hospital.

HP: Are you thought of there as an "under-ground group?"

Keith: More overland really — the more ordinary, there-you-are-sir pop group.

HP: Do you fall into the category of people like the Doors?

Keith: No, they fall into their own. The category that we fall into is the Who.

HP: There does seem to be a tendency for hotel doors to mysteriously blow off their hinges when you are resident — were there any incidents of this nature?

Keith: No. All in all our road managers were very good. We've imposed a fine system, you see, and anything that they do is taken off their bonus at the end of the tour. We've decided that this must stop, categorically must stop, because it is a danger to living people. I mean it's very nasty.

HP: So how are you received now in hotels?

Keith: Open arms — open arms. A friend of mine drives us to most of the hotels, a colored chap who knows most of the managers and of course they are only too pleased

to see him. And whenever he arrives they say: "Hello...Hello Sunshine," they say, because that's his name. "Come in," they say — and we do.

HP: Were you present at any of the riots in places like Chicago?

Keith: Unfortunately we organized them rather badly and most of them got started too early. They were not supposed to begin until we got there.

HP: Is your act still the same "smashing" routine?

Keith: We've tried to stop that, but wherever we go there are always some little kids yelling, "Smashyerguitar smashyerguitar" and you can't let them go away disappointed, can you?



HP: What sort of a reaction do you get to your albums in the U. S.?

Keith: Well, our albums so far have been junk. All those that we have done we've never been able to look back and say "oh yes." The one we are doing now "Deaf Dumb And Blind Boy," is really the first time the Who have been put over as a group.

HP: Why is it that you feel so dissatisfied with your LPs?

Keith: Really is is a question of time. We are very much in demand as a stage band. Not too many groups have a good stage act. We have. Consequently the time we have to devote to albums is not enough but we've reached the point now where we feel we must make that time at the expense of personal appearances.

HP: It has been said that you lost money on your first U. S. tour? Can you explain this?

Keith: It's true of course. There was a time when we could go over and come back with less than we went but you have to start the machine moving. If you have some money to invest in something you think is worthwhile to do it. The second tour we broke even and this third tour we have just completed has finally made us a profit. When I say third visit I'm not counting the weddings and 21st birthdays we went over for, of course.

HP: Do you think pop tours in Britain have any future?

Keith: There just isn't the audience. There is not a lot of point in our working over here any more because it simply isn't worth it.

Then, of course, in the States you pay a very low tax — none of this 19/6 in the pound

fiasco — you send it to a small country like "Margarine" which is just off the group of islands and you leave it there until you need it.

HP: What went wrong with the last late lamented single, "Dogs," why didn't it make the charts?

Keith: 'Cos it was rotten and it was rubbish. We liked it at the time because it was fun recording it. We realized it was a mistake as soon as we saw it was not selling. Then we said to each other, "It's not selling — it's a mistake."

HP: Do you think the slipped disc did you any harm?

Keith: No — everything that the Who do is valid in some form. We had nothing better at the time so we smashed it out and said to hell with it. It was a valid flop.

HP: Why have you waited so long before releasing "Magic Bus?"

Keith: Well the snobs never bought the last one did they. I'm not rushing for them.

HP: Do you think there is any need to differentiate between what you release as a single in America and what you issue here?

Keith: Not really. We generally release it here first but it's just a record company thing really. It's timing you see — it takes longer for the tapes to get to America. Those tea clipper runs across the Atlantic aren't what they used to be.

HP: You didn't release "Dogs" in America, of course?

Keith: We all forgot about it, really. We forgot to even release it. Now that you've reminded

me I'll have to forget it all over again.

HP: If someone wants to see the Who live does it now mean we will have to go to America?

Keith: No, we will be making some up and down Oxford Street. We've fitted our cars with "tanoy" and we're going up in a long line behind each other singing and dancing. It's a variation on the free Hyde Park Concerts.

HP: Would you do a free concert?

Keith: Yeah I'd do it.

HP: Would the rest of the Who do a free concert?

Keith: Ah, there you got me. It could happen if we all happened to turn up somewhere at once. We'd all say: "Ah there's a coincidence" and start playing.

We are of course doing a few concerts with Arthur Brown recently — seats at all prices.

HP: In six months you have been away, have you noticed any major changes on the pop scene?

Keith: Paper doll skirts are shorter, legs are fatter.

HP: People are all still waiting for the next "Big thing" in pop — do you think there will be one?

Keith: Well, we're back now.

So ended the Ask-In and Keith went looking for rice pudding and yoghurt to throw at the people frequenting the "in" clubs. □ keith altham

SPIRIT

SPirit...a beautiful new group from Topanga Canyon, California...five highly independent musicians who have never taken any of the usual shortcuts to success. Refusing to listen to anybody's advice but each other's, they continue to produce fresh and unconventional music...a near miracle in this year of maddening, deafening sameness among the hundreds of new rock groups.

Spirit began as a Monday night happening at the Ash Grove in Los Angeles. For the first few weeks they had to use old phonographs for amps and their friends for an audience. But the word spread; in five months they worked themselves up to the famous Whisky-a-Go-Go and a contract with Lou Adler's Ode Records.

Their first album, released in February 1968, was a compilation of their wild experiments in several directions. It has pure jazz ("Elijah"), jazz-rock ("Fresh Garbage"), classical sounds ("Taurus"), a taste of blues, and some plain hard rock. "Uncle Jack" marked the first recording of a lead guitar line with a parallel harmony part overdubbed; this is quite a popular sound today. "Mechanical World" was a big single hit in some parts of the country.

Spirit has been busy lately. They have just finished a second album, *The Family That Plays Together*, in which their sound is more solid and unified, as if they'd saved only the best parts of all their experimenting and wrapped it up in one grooving package. They've also appeared in a new movie, Jacques Demy's *The Model Shop*, starring Anouk Aimée and Gary ("2001") Lockwood. Spirit composed and played all the soundtrack music, one of the first times a rock group has been commissioned to do an entire soundtrack for a major film.

But the live Spirit is still in many ways the greatest Spirit. Many of their tunes contain spots for improvisation on all instruments. Quite frequently they will make up a whole new tune spontaneously on stage. All five have gotten astonishingly good at their axes, and they seem to have a sixth sense going when they improvise together. One very noticeable thing is that their music has a great emotional range, and can be very soft and gentle as well as loud and powerful. We asked them why they choose to defy convention by not playing as loud as possible all the time:



JAY: We were all frightened by loud noises in our youth.

MARK: What Spirit has done is to use volume tastily, playing loud when we feel it, and playing soft when we feel it. We have tunes that are forceful, and...

JAY: There's a certain level up to which volume is very effect-

ive, and then past that level you can just get louder, without an extra effect. Most groups go beyond that point. JOHN: That's why so many groups that play loud all the time, their only resort is to start smashing up their instruments or falling all over the stage, because they certainly can't

build any more tension or dynamics with their music.

HP: We'd like to give our readers an idea of how you people came to do the thing you do; tell us about some of the sounds that turned you on, some of your early influences:

CASS: Who was my influence? Everybody. My background is

a very mixed thing. I started out very early listening to jazz on a crystal set, with earphones. I played very early in some Western groups around Bakersfield. Dixieland is part of it, and a little bit of everything with lots of modern jazz of course.

JAY: I started out on piano at a very early age. My biggest

piano flash was Mozart, several years of Mozart. From that I went to folk music, and I started playing banjo. Bill Monroe, the Stanley Brothers really turned me on then. With the first Beatie album I became a convert to electric music, and they're still my biggest influence outside the group...I can say no more.

RANDY: Well it's pretty long and involved so I'm not gonna get into it, but some of my most recent influences have come from just sitting around the Canyon house, playing of course, listening to all kinds of records...

MARK: I started out basically playing with electric instruments; I started out with guitar. My basic influences were the electric groups I grew up with. I went from surf music on up, but lately I've been influenced mostly by this group, listening to jazz. I've played a lot of blues (Mark played bass for Canned Heat for two months in early 1967—ed.)

JOHN: I played with the New World Jazz Company, a 13-piece aggregation consisting of several bass players, a drummer, several horn players, congas, myself. Randy played with us a couple of times. I had my own jazz trio for a while too.

HP: What are some of the directions you've been going in recently?

RANDY: Straight ahead.

JOHN: When we started out at the Ash Grove, we were probably THE funky band in a lot of ways, wandering around on stage. The music was very raw and most of the time a stone gas. We were all playing what we knew how to play, as best we could, and it just happened that we were together as a group. It came out rough and really groovy. As we got a little more polished we got into our self-conscious stage, realizing that we have to blend in and be a style and all that jazz. What I think's been happening recently, and what's going to happen more and more, is that we're becoming individuals with a knowledge that we can perform as a group really beautifully, and it's given us a really groovy loseness.

RANDY: Also, with the experience gained, we don't have to

think twice about what we're doing when we get on stage anymore.

MARK: Don't have to worry about it. I think Spirit is going through a groove stage right now. I mean, the first stage of our existence was experimental, we were doing something that was all new to us, and to a lot of people. Now we're grooving behind that, taking things that we grooved on, that appealed to us, and eliminating the rest, through that experience. We're using experiments to our advantage now. I think we're slowly getting out of that phase.

JOHN: We're getting out of the analytical bag, intellectually tearing apart ourselves and every other group that comes along, you know. But mostly I think, when you get down to it, we have been our hardest critics, through all this time, man. It's paid off because I don't think we sweat it that much anymore. If something goes a little bit wrong it doesn't matter.

JAY: We really criticize each other best; we don't have to worry too much about what others are going to say.

CASS: The group is just learning to stretch out more. On our new album we're going the same route we started out as, a raw, spontaneous, beautiful thing. There was a period in between where we got comparatively slick (JOHN: Premeditated) and now it's reverting back to the original.

JAY: We got into a whole new thing recording our new album, learning a song one night, and without practicing coming in the next night and recording it. We cut the vocals live, and it turned out very spontaneous, very beautiful. About half the tunes on the album were played a lot in public before we recorded them; the other half was written spontaneously just before the recording session. "She Smiled" was written right at the session. But we essentially think live when we write tunes. Oh, by the way, a lot of good material we recorded at the same time is going to be on the soundtrack album for "The Model Shop".

HP: Tell us about some of your experiences working on the film.

CASS: A great experience.

JAY: It's really a great thing for us to get into another medium altogether, and adapt our music to that...it really expanded us in a lot of ways. Movies operate on a completely different time thing, the whole time medium is stretched in a movie. It stretches your concept of form really beautifully. Movie sound techniques are years behind, so stiff.

JOHN: They go through all those complicated things they don't have to go through.

JAY: They're really caught up in a system, a lot of assistants and useless people running around.

HP: Some of you play really interesting instruments. Like John, I notice you always play a Wurlitzer electric piano.

JOHN: Having been around pianos all my life, when I went to an electric instrument, Wurlitzer was the first one I tried, and it turns out that it's the only choice. You can vary the touch and therefore the volume with your hands, like on an acoustic piano, where on an organ or any other kind of electric piano, you press the key and right away it's all the way on. So on a Wurlitzer you can emphasize certain things. Very very expressive for an electric instrument, and that's why I dig it.

MARK: I like a Fender Precision bass, and I like the older models...they're made with more quality. When they started mass-producing them, the quality went down. The high octaves are sharp, little things like that. I just got a 1952 Precision bass. It's just like the original Telecaster basses, only it has a contoured body. Has an old-style pickup, just one, wrapped, coiled. Kind of has more of an acoustic sound than the others. I use a Fender Showman tube-type amp, with two JBL 15" speakers. I use that amplification instead of real huge amps, because for our sound, we don't play a lot of volume all the time.

JAY: I started with keyboard things. On the movie soundtrack I played vibes. Vibes are a mellow, beautiful instrument, an old in-

strument which has a sound you could call psychedelic, like a built-in tape echo. On stage I play conga drums. They're unbelievable instruments. The sound is amazing because they carry, the tone is really beautiful, you can make a million different noises on congas besides just hitting them, slap them, stroke them, sing to them. The most basic way to make a sound is striking something in your hand. It really doesn't matter what you strike, the act of striking is the act of making music, so if I strike something besides my conga drum, I'm still making music. And you can make a lot of funny tones striking funny things. Like the tone from the conga skin, in moving it around you get a tone variation. It becomes a really tonal instrument.

JOHN: Drums have more tonal possibilities than any other instruments.

CASS: I guess so. Drums are like any other instrument, in that you can do an awful lot with them, or very little. You can have 37 cymbals and 12 drums and not do any more than the guy with a regular small set. I like the "K" Zildjian cymbals which are hand-formed with hammers in Turkey. It's like using tube amps as opposed to transistors. "K" cymbals have more of a total tone-sound, however you hit them. In a regular cymbal the sound is not together with itself; you have to really hit it to get a total sound from tip to tip.

RANDY: We all like tube amps better than transistors...I don't know technically, all I know is the sound. Transistors are cleaner but not as human. Tube amplifiers have a rounder sound, and more of a full sound.

CASS: More of an alive sound, because it's going through a different electrical happening, air and heat type things.

HP: Tell us about that guitar of yours, Randy.

RANDY: At first all I could afford was a \$35 guitar, so I was lucky enough to find a Silvertone for that price, and as time went on



I fell in love with it, and I didn't feel the need to get anything else. I've tried Fenders and other things, but to me my Silvertone gives the smoothest kind of action and tone. It's got only one pickup. It's very satisfactory for what I'm doing. Danelectro made it for Sears & Roebuck about ten years ago. I've got a lot of other devices which I use... the rest of

the stuff is a secret.

CASS: As we go along, we'll be playing in more things, it will evolve to where the group will be performing on more than one instrument on stage. But we're trying to do it right, trying to learn about our instruments, before we go up on stage..too many groups just bang away and don't really say anything.

HP: How do you like working with Lou Adler?

JAY: Lou does a cameo appearance in our film. He steals the show. He plays a cameo.

MARK: Out of sight to work with. Excellent producer. Great man. (General agreement by all present).

JAY: He has a great experience

of making hip records.

CASS: Lou is the only kind of a person that could produce this kind of a group. Anyone else might be heavy in certain areas but they just wouldn't fit as a total.

MARK: You'll be hearing a lot from Lou Adler for a long time. □ barret hansen

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• YESTERDAY'S RAIN

(As recorded by Spanky & Our Gang/Mercury)

EUSTACE B. BAKER

Yesterday's rain brings tomorrow's pain
 Fallin' round my head
 The feeling I dread
 Love has lost, you'll pay the cost
 With a broken dream and still it seems
 That I can't get out from under my cloud
 And see the light of day
 And yesterday's rain falls again and again
 And makes me feel the world not real
 Um, um, um, um, um.

Yesterday came just to bring me misery
 Till I can't see over my head
 The darkness spreads into morning light
 That turns into night
 And all around me tears are falling
 Like a birth of rain
 And yesterday's rain falls again and again
 And makes me feel the world not real
 Um, um, um, um, um.

Spinning to the ground
 Hearing not a sound
 Thoughts inside my head
 Are going round and round
 Got my mind on love
 That I can never own
 Friends all around me and I'm still all alone
 Running through the trees
 My hands above my head
 Tryin' to escape the rain.

• AMERICAN BOYS

(As recorded by Petula Clark/Warner-7 Arts)

TONY HATCH JACKIE TRENT

Once those American boys get near you
 Take good care of your heart
 From Kentucky to New York City
 California to Idaho
 Let me tell you girls
 Plain or pretty there's something you oughta know
 Once those American boys get near you
 Take good care of your heart.

Once those American boys get near you
 Take good care of your heart
 Oh oh you can have the time of your life
 But I know every day's another day
 nearer his loving arms

There's something that you've got to know
 Once those American boys get near you
 Take good care of your heart.

Some are charming
 And some are witty
 Some can look like a movie star
 Let me tell you girls
 Plain or pretty
 Remember wherever you are
 Once those American boys get near you
 Take good care of your heart
 If you want to be free and easy
 Just remember right from the start
 You can fall in love, it's so easy
 So girls you've got to be smart
 Once those American boys get near you
 Take good care of your heart.

• LITTLE ARROWS

(As recorded by Leapy Lee/Decca)

ALBERT HAMMOND MIKE HAZLEWOOD

There's a boy a little boy
 Shooting arrows in the blue
 And has aimed them at someone
 And the question is at who.

Aimed at me or aimed at you
 It's hard to tell until you're hit
 You'll know it when you get one
 The arrows that are lit.

Little arrows for me and for you
 You're falling in love again
 You're falling in love again
 Little arrows in your clothing
 Little arrows in your hair.

When you love you'll find those little arrows everywhere
 Little arrows that will hit you once and once again
 Little arrows that will hit everyone
 The wow wa that's bad.

There's a boy from the other side
 But there's nothing that you can do
 And some folks put on armour
 But the arrows go straight through.

So you see there's no escape
 So why not face it
 And admit that you love these little arrows
 When they fall a little bit.

WORDS TO YOUR FAVORITE HITS

•WICHITA LINEMAN

(As recorded by Glen Campbell/Capitol)

JIM WEBB

I'm a lineman for the county and I drive
the main road
Searching in the sun for another overload
I hear you singing in the wire I can hear
you through the whine
And the Wichita lineman is still on the
line.

I know I need a small vacation but it
don't look like rain
And if it snows that stretch down south
won't ever stand the strain
And I need you more than want you and
I want you for all times
And the Wichita lineman is still on the
line.

And I need you more than want you and
I want you for all times

And the Wichita lineman is still on the
line.

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•GOODY GOODY GUMDROPS

(As recorded by 1910 Fruitgum Co./
Buddah)

J. KATZ

J. KASENETZ

R. WHITELAW

B. CARL

I'm gettin' weaker, weaker, every time
I hear her name
Oh she's gettin' sweeter, sweeter
This girl's drivin' me insane
Goody, goody, gumdrops
My heart is doing flip flops
Gee what love can do
I'm gonna shout it from the rooftops
Goody, goody, gumdrops
With a girl like you.

Everything is good about her
I just couldn't live without her
Cause when I kiss her my words come
out this way
Goody, goody, gumdrops
My heart is doing flip flops
Gee what love can do
I'm gonna shout it from the rooftops
Goody, goody, gumdrops
With a girl like you.

To look into her baby blue eyes
Right down to her dainty shoe size
I know when I see her
There's nothing left to say
But goody, goody, gumdrops
My heart is doing flip flops
Gee what love can do
I'm gonna shout it from the rooftops
Goody, goody, gumdrops
With a girl like you.

I'm gettin' weaker, weaker, every time I
hear her name
Oh she's gettin' sweeter, sweeter
This girl's drivin' me insane
Goody, goody, gumdrops
My heart is doing flip flops
Gee what love can do
I'm gonna shout it from the rooftops
Goody, goody, gumdrops
With a girl like you.

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•DO YOU WANT TO DANCE

(As recorded by the Mamas & Papas/
Dunhill)

ROBERT FREEMAN

Well, do you want to dance and hold my
hand?
Tell me I'm your lover man
Oh, baby, do you want to dance?
Well, do you want to dance and make
romance?
Squeeze me all through the night
Oh, baby, do you want to dance?
Well, do you want to dance under the
moonlight?
Squeeze me all through the night,
Oh, baby, do you want to dance?
Well, do you want to dance and to hold
my hand?
Squeeze me, say I'm your man,
Oh, baby, do you want to dance?
Well, do you want to dance under the
moonlight?
Squeeze me all through the night,
Oh, baby, do you want to dance?
Well, do you want to dance and to make
romance?
Kiss and squeeze? Mm yes!
Do you want to dance?
Do you, do you, do you, do you,
Wanna dance?
Do you, do you, do you, do you,
Wanna dance?
Do you, do you, do you, do you
Want to dance?

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Inc.

•FIRE

(As recorded by Five By Five/Paula)

JIMMIE HENDRIX

Alright now, listen Baby
You don't care for me
I don't care about that
Gotta new fool, ha!
I like it like that.

I have only one burning desire
Let me stand next to your fire
Let me stand next to your fire

Listen here baby
And stop acting so crazy
You say your Mum ain't home
It ain't my concern
Just play with me and you won't get
burned.
I've only one itching desire
Let me stand next to your fire
Let me stand next to your fire.

Oh! Move over rover
And let Jimmie take over
Ha, you 'know what I'm talking about
Ha, get on with it baby
That's what I'm talking about.

Now get this! Ha! Now listen baby
You try to gimme your money
You better save it babe
Save it for your rainy day.

I've only one burning desire
Let me stand next to your fire
Let me stand next to your fire.

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•STORMY

(As recorded by Classics IV/Imperial)

BUDDY BUIE

J.B. COBB

You were the sunshine baby
Whenever you smiled
But I call you stormy today
All of a sudden that ole rain fallin' down
And my world is cloudy and gray
You've gone away
Oh stormy, oh stormy bring back that
sunny day.

Yesterday's love was like a warm summer
breeze
But like the weather it changed
Now things are dreary baby
And it's windy and cold
And I stand alone in the rain calling your
name
Oh stormy, oh stormy bring back that
sunny day.

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•FROM BOTH SIDES, NOW

(As recorded by Judy Collins/Elektra)

JONI MITCHELL

Bows and flows of angel hair and ice cream
castles in the air
And feather canyons everywhere
I've looked at clouds that way
But now they only block the sun
They rain and snow on every one
So many things I would have done
But clouds got in my way
I've looked at clouds from both sides now
From up and down and still somehow it's
cloud illusions
I recall, I really don't know clouds at all.

Moons and Junes and ferris wheels
The dizzy dancing way you feel
As every fairy tale comes real
I've looked at love that way
But now it's just another show
You leave 'em laughing when you go
And if you care don't let them know
Don't give yourself away.

I've looked at love from both sides now
From give and take and still somehow
It's love's illusions I recall
I really don't know love at all
Tears and fears and feeling proud
To say "I love you" right out loud
Dreams and schemes and circus crowds
I've looked at life that way
But now old friends are acting strange
They shake their heads, they say I've
changed
But something's lost, but some thing's
gained
In living everyday.

I've looked at life from both sides now
From win and lose and still somehow
It's life's illusions I recall
I really don't know life at all
I've looked at life from both sides now
From up and down and still somehow
It's life's illusions I recall
I really don't know life at all.

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WORDS TO YOUR FAVORITE HITS

•SEE SAW

(As recorded by Aretha Franklin/
Atlantic)

ST EVE CROPPER
DON COVAY

Sometimes you love me like a good man
ought to
Sometimes you hurt me so bad
My tears run like water
You get me out
Right before your friends
Then you disown me baby
Until we're home again
Your love is like a see saw
Your love is like a see saw, baby
Your love is like a see saw
Going up, down, all around, like a
see saw.

Sometimes you tell me you're gonna be
my sweet lovin' man
And then sometimes baby
Don't know where I stand
Lift me up when I'm on the ground
But as soon as I'm up chile
You send me tumblin' down
Your love is like a see saw
Your love is like a see saw, baby
Your love is like a see saw
Going up, down, all around, like a
see saw.

When I kiss you and I like it
And I ask you to kiss me again
When I reach for you, you jump clean
out of sight
You change just like the wind
That ain't right, that ain't right
That ain't right, that ain't right, baby.

Your love is like a see saw
Your love is like a see saw, baby
Your love is like a see saw
Going up, down, all around, like a
see saw
Your love is like a see saw
Your love is like a see saw, baby
Your love is like a see saw
Going up, down, all around, like a
see saw.

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•RIGHT RELATIONS

(As recorded by Johnny Rivers/
Imperial)
BOB RAY

We see the colors of the dawn
See the colors of the dawn
We see the colors of the dawn
I feel the sun shine on me
Feel the sun shine on me
Feel the sun shine on me
Just holdin' hands in right relations
Just holdin' hands in right relations.

Who feels the river's life within
Feels the river's life within
Who feels the river's life within.
Who knows the love of other men
Knows the love of other men
We know the love of other men
(Repeat chorus).

Who sees a soul dwells inside
Sees a soul dwells inside
We see our soul dwells inside
(Repeat chorus).

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sic Co.

•I LOVE HOW YOU LOVE ME

(As recorded by Bobby Vinton/Epic)
BARRY MANN
LARRY KOLBER

I love how your eyes close
Whenever you kiss me
And when I'm away from you
I love how you miss me
I love the way you always treat me
tenderly
But darling most of all
I love how you love me.
I love how your heart beats
Whenever I hold you
I love how you think of me
Without being told to
I love the way your touch is always
heavenly
But darling most of all
I love how you love me.
I love the way you always treat me
tenderly
But darling most of all
I love how you love me
Yes darling most of all
I love how you love me.

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•I HEARD IT THROUGH THE GRAPEVINE

(As recorded by Marvin Gaye/Tamla)
WHITFIELD STRONG

I bet you're wonderin'
how I knew
Baby, baby, baby about your plans to
make me blue
With some other girl you knew before
Between the two of us girls you know I
love you more
It took me by surprise I must say
When I found out yesterday
Don't you know that I heard it through
the grapevine
Not much longer would you be mine
Don't you know that I heard it through
the grapevine
And I'm just about, just about, just about
to lose my mind.

Baby won't you listen to me
Boy take a good look at these tears in my
eyes
Baby, baby these tears I can't hold aside
Losing you would end my life you see
Because you mean that much to me
You could of told me yourself
That you love somebody else
Instead I heard it through the grapevine
Not much longer would you be mine
I heard it yes I heard it
Just about, just about, just about to lose
my mind.
Say that you hurt from what you see
Oh no what you hear
Baby, baby I just can't help being con-
fused
If it's true please baby, won't you tell me do
Oh please baby let me know
All the other girls do love you so
I heard it through the grapevine.
Not much longer would you be mine.
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•NIGHTMARE

(As recorded by the Crazy World of
Arthur Brown/Track)

ARTHUR BROWN

Dynamic explosions in my brain
Shatter me to drops of rain
Falling from a yellow sky
On orange faces through an open
Stop me, hold me everytime I jerk
Stop me, voices from all those, at work.

Words don't want to criticise
You know, eyes can never tell you lies
It's someone
Why is it so cold out here
So cold, let me in
(Spoken) the price of your entry is sin
Go away, then return, know which face
you have to turn
Eyes declare it, voices blare it
(Scream) What is this that's burning in my
brain
Takes my love, and turns it insane
Takes my heart, and sets it on fire
Got a burning of my desire
(Scream scream).

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•SCARBOROUGH FAIR

(As recorded by Sergio Mendes & Brazil
'66/A & M)

PAUL SIMON
ART GARFUNKEL

Are you going to Scarborough Fair
Parsley, Sage, Rosemary and Thyme
Remember me to one who lives there
She once was a true love of mine
Tell her to make me a cambric shirt
(On the side of a hill in the deep forest
green)
Parsley, Sage, Rosemary and Thyme
(Tracing a sparrow on snow crested
ground)
Without no seams nor needle work
(Blanket and bedclothes the child of the
mountain)
Then she'll be a true love of mine,
(Sleeps unaware of the clarion call)
Tell her to find me an acre of land
(And on the side of a hill a sprinkling
of leaves)
Parsley, Sage, Rosemary and Thyme
(Washes the grave with silvery tears)
Between the salt water and the sea stran
(A soldier cleans and polishes a gun)
Then she'll be a true love of mine
Tell her to reap it with a cycle of leather
(War bellows blazing and scarlet
battalions)
Parsley, Sage, Rosemary and Thyme
(Generals order their soldiers to kill)
And gather it all in a bunch of heather
(And to fight for a cause they've long
ago forgotten)
Then she'll be a true love of mine.

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WORDS TO YOUR FAVORITE HITS

•YELLOW SUBMARINE

(As recorded by The Beatles/Capitol)
JOHN LENNON
PAUL McCARTNEY

In the town where I was born lived a man
who sailed to sea
And he told us of his life in the land of
submarines
So we sailed up to the sun till we found
the sea of green
And we lived beneath the waves in our
yellow submarine.

We all live in a yellow submarine, yellow
submarine, yellow submarine,
yellow submarine.

And our friends are all aboard
Many more of them live next door
And the band begins to play
As we live a life of ease
Everyone of us has all we need
Sky of blue and sea of green
In our yellow submarine, yellow
submarine.

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Music, Inc., c/o Robert Casper, 1780
Broadway, New York, N. Y. (10019)

•IF I CAN DREAM

(As recorded by Elvis Presley/RCA
Victor)
W. EARL BROWN

There must be lights burning brighter
somewhere
Got to be birds flying higher in a sky
more blue
If I can dream of a better land
Where all my brothers walk hand in hand
Tell me why, oh why, oh why can't my
dream come true, oh why
There must be peace and understanding
sometimes
Strong winds of promise that will blow
away the doubt and fear
If I can dream of a warmer sun
Where hope keeps shining on everyone
Tell me why, oh why, oh why
Won't that sun appear.

We're lost in a cloud
With too much rain
We're trapped in a world that's troubled
with pain
But as long as a man has the strength
to dream
He can redeem his soul and life
Deep in my heart there's a tremblin'
question
Still I am sure that the answer, answer's
gonna come somehow
Out there in the dark
There's a beckoning candle
And while I can think, while I can talk
While I can stand, while I can walk
While I can dream
Please let my dream come true
Right now, let it come true right now,
oh yeah.



•A RAY OF HOPE

(As recorded by the Rascals/Atlantic)
FELIX CAVALIERE
EDDIE BRIGATI

Most people got soul
If they wanna try
Let love be your goal
And let it fly
Cause it's easy to hate
And to draw a line
But error is human, forgiveness is divine
I know a lot of people who think like me
That this world can be a place that's filled
with harmony
First there's a lot of things we've got to
re-arrange
Put an end to hate and lies
So peace can come and truth shall reign.
As long as there is a ray of hope
Lord, I don't mind goin' out and doin'
my work
Light up the way to brotherhood
Help us to make His dream understood.
Sometimes the road gets a little bit rough
Your strength is all gone
You had enough
But there's people who win without making
fists
Our world won't survive lest we think like
this.

I can't imagine any greater need
To treat each other as we'd like to be
It's a gas just knowing what is yet to
come
Not unless we get together
Got to get together one by one.
As long as there is a ray of hope
Lord, I don't mind goin' out and doin'
my work
Light up the way to brotherhood
I got to keep on searchin', keep on
searchin'
Till I find out
Keep on searchin', keep on searchin'
Till I find out
Gonna take a little look way down inside
Gotta find out Lord, why I'm alive
We'll pray for a day when all men are
free
And people can live like they're meant to
be
Meanwhile it's all up to you and me
Start working together toward this dream.
As long as there is a ray of hope
Lord, I don't mind goin' out and doin'
my work
Light up the way to brotherhood
Help us to make His dream understood
As long as there is a ray of hope
I got to wait my turn till I can vote
As long as there is a ray of hope.

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•PATH OF LOVE

(As recorded by John Cowsill/MGM)
TONY ROMEO

Well come on, follow down the path of
love
Come on little children gather 'round
me and hear what I say
To lead the life you should, you've got
to strive to be good everyday
You can brighten the dark with a light
in your heart
That'll shine like the sun above
So come on, follow down the path of love.

Come on, everybody together
Come, let me show you the way
Come on, we can do much better follow
down the path of love
Follow down the path of love
Oh oo oo believe there is someone who
loves you no matter what
You can count your blessings and be
happy with whatever you've got.
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•SON OF A PREACHER MAN

(As recorded by Dusty Springfield/
Atlantic)
JOHN HURLEY
RONNIE WILKINS

Billy Rae was a preacher's son
And when his daddy would visit he'd come
along
When they'd gather around and start
talking
That's when Billy would take me walkin'
A-through the backyard we'd go walkin'
Then he'd look into my eyes
Lords knows to my surprise
The only one who could ever reach me
Was the son of a preacher man
The only boy who could ever teach me
Was the son of a preacher man
Yes he was, he was, yes he was.
Being good isn't always easy
No matter how hard I try
When he started sweet talkin' to me
He come and tell me everything is all
right
He'd kiss and tell me everything is all
right
Can you get away again tonight
The only one who could ever reach me
Was the son of a preacher man
The only boy who could ever teach me
Was the son of a preacher man
Yes he was, he was, oh Lord he was.
How well I remember the look that was
in his eyes
Stealing kisses from me on the sly
Taking time to make time
Tellin' me that he's all mine
Learning from each other's knowing
Look at us see how much we've grown
And the only one who could ever reach me
Was the son of a preacher man
The only boy who could ever teach me
Was the son of a preacher man
Yes he was, he was, oh yes he was.
The only one who could ever reach me
Was a sweet talkin' son of a preacher man
The only boy who could ever teach me
Was the son of a preacher man.

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WORDS TO YOUR FAVORITE HITS

•CLOUD 9

(As recorded by The Temptations/
Gordy)
BARRETT STRONG
NORMAN WHITFIELD
Childhood part of my life it wasn't very
pretty
You see I was born and raised in the
slums of the city
It was a one-room shack that slept ten
other children besides me
We hardly had enough food or room to
sleep
It was hard times needed something to
ease my troubled mind
Listen my father didn't know the meaning
of work
He disrespected momma and treated us
like dirt
I left home seeking a job
That I never did find
Depressed and downhearted I took to cloud
9
I'm doing fine up here on cloud 9
Listen one more time I'm doing fine up

here on cloud 9
Folks down there tell me
They say give yourself a chance, son
Don't let life pass you by
But the world of reality is a rat race
Where only the strongest survive
It's a dog eat dog world
And that ain't no lie
Listen it ain't even safe no more to walk
the streets at night
I'm doing fine on cloud 9
Let me tell you about cloud 9
Cloud 9, you can be what you wanna be
You ain't got no responsibility
And every man, every man is free
And you're a million miles from reality
I wanna say I love the life I live
And I'm gonna live the life I love
Up here on cloud 9
I'm riding high on cloud 9
You're as free as a bird in flight
There's no difference between day and night
It's a world of love and harmony
You're a million miles from reality cloud 9
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•WHITE ROOM

(As recorded by the Cream/Atco)
JACK BRUCE
PETE BROWN

In a white room with black curtains near
the station
Black roof country, no gold pavements
tired starlings
Silver horses burn down moonbeams in
your dark eyes
Dawn lights smiles on you leaving my
contentment

I'll wait in this place
Where the sun never shines
Wait in this place
Where the shadows run from themselves.

You said no strings could secure you at
the station
That fun ticket, restless diesels, goodbye
window
I walked in to such a sad time at the station
As I walked out felt my own need just
beginning.

I'll wait in the queue
When the trains go on by
Die with you where the shadows run
from themselves.
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•SHE'S SOME KIND OF WONDERFUL

(As recorded by Fantastic Johnny C/
Phil L. A. of Soul)
J. ELLISON
I don't need whole lots of money
I don't need a big fine car
I got everything that I paid for
I got more than I could ask for
I don't have to run around
I don't have to stay out all night
Cause I got too sweet lovin' woman
She knows just how to treat me right
My baby she's all right
My baby she's clean out of sight
Don't you know she's some kind of won-
derful

Yes she is some kind of wonderful.

When she holds me in her arms
She sets my soul on fire
When my baby kisses me
My heart's filled with desire
She wraps her 'lovin' arms around me
Almost drives me out of my mind
I get funny little feelings inside me
Chills up and down my spine
My baby she's all right
My baby she's clean out of sight
Don't you know she's some kind of won-
derful
Yes she is some kind of wonderful.

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•SUNDAY SUN

(As recorded by Neil Diamond/Uni)
NEIL DIAMOND

Hey Sunday sun
Let's go walkin' and we'll talk about
some things
Kick my shoes off and we'll dream some
dreams
Got to get away
When the world gets on me
Kids in the park
Don't take long
Before I'm laughing along with them
Almost makes me think those days can
come again.

Gets me feeling good and yet bad at the
same time
Sunday, sun when you're around
Get to feelin' like I want to smile
Weekends, days, strings tie me down
But this one day baby I can fly
I can fly
I said I can fly.

Time and my mind makes the most of it
Just me and the Sunday sun
Liable to forget that Monday ever comes
Gonna sit around watchin' bees chasin'
honey
Sunday sun when you're around.

•I CAN'T TURN YOU LOOSE

(As recorded by the Chambers Bros./
Columbia)
O. REDDING

Got it, got it, hey
Got to, got to feel it
Sock it to us now
I can't turn you loose now
If I do I'll loose my mind
I can't turn you loose now
I've got to love you all the time
I can't turn you loose now
If I do I'll loose my mind
Can't turn you loose now
I've got to love you all the time
Hip shakin' momma don't
Oo you got to do anything you wanna
Yeah got to, got to love you
Yeah let me, let me hold you
Yeah let me, let me squeeze you, yeah.

I can't turn you loose now
Because you're a pretty little thing
Can't turn you loose now
I've got to love you in vain
Hip shakin' momma don't
You've got to do anything you wanna
Yeah got to, got to squeeze you
Let me, let me please you
Yeah let me, let me hold you, yeah.

Come on, come on everybody
Put your hands together, yeah, yeah
You feel all right now
You feel all right now
Early in the morning, yeah
Got to, got to feel it
Late in the evening, yeah
Got to, got to feel it
Bring it on up now
Bring it on up now
A little bit louder yeah
Little bit louder yeah
Got to, got to feel it
Early in the morning yeah
Got to, got to feel it
Early in the morning, etc.

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WORDS TO YOUR FAVORITE HITS

•WITH A LITTLE HELP FROM MY FRIENDS

(As recorded by Joe Cocker/A&M)

JOHN LENNON

PAUL McCARTNEY

What would you think if I sang out a tune
 Would you stand up and walk out on me
 Lend me your ears and I'll sing you a song
 And I'll try not to sing out of key
 I get by with a little help from my friends
 I get high with a little help from my friends
 Gonna try with a little help from my friends.

What do I do when my love is away
 (Does it worry you to be alone)
 How do I feel by the end of the day
 (Are you sad because you're on your own)
 Now I get by with a little help from my friends

Do you need anybody
 I need somebody to love
 Could it be anybody
 I want somebody to love.

Would you believe in a love at first sight
 Yes I'm certain that it happens all the time
 What do you see when you turn out the light
 I can't tell you but I know it's mine
 Oh I get by with a little help from my friends
 Do you need anybody
 I just need somebody to love
 Could it be anybody
 I want somebody to love
 I get by with a little help from my friends
 Yes I get by with a little help from my friends
 With a little help from my friends.

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•A MAN AND A HALF

(As recorded by Wilson Pickett/Atlantic)

JACKSON

MOORE

CHAMBERS

LEAKES

Let me tell you baby
 I sure know how to please a woman
 Yes I do now
 Now I can make you feel better than
 you ever felt before, yes I can now
 Now when I start lovin' women hate for
 me to stop
 A whole lot of men envy me for what
 I've got
 I'm a man and a half
 That's what I am, a man and a half.
 Look-a here
 When I walk the birds and bees stop
 lovin' and look at me now
 Look-a here, when I talk the whole wide
 world listens to my words now
 I'm a man like any other man

I say without a doubt
 Oh what makes me different is the half
 that knocks women out
 I'm a man and a half
 I'm two wrapped up in one
 No brag just facts
 Only once in a lifetime
 A man like me comes along
 Shakespeare wrote poems about me even
 before I was born
 Butler gave me a lift
 And lightnin' knocked on your door
 Your chance in a lifetime might not
 happen no more
 So be loved by a man and a half
 That's what I am
 Now look here
 Now me and a camel went across the
 desert
 And there was no water in sight
 The camel died tryin'
 But your man and a half is just lovin'
 you tonight
 I'm a man and a half
 M A N, M A N.

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•GOODBYE MY LOVE

(As recorded by James Brown/King)

JAMES BROWN

You know sometimes a man or a woman
 makes a mistake
 Try to find a reason for making a
 mistake
 But there is no reason for making a
 mistake
 The only thing you do is when you make
 a mistake is say I'm sorry
 Take a man or a woman to say I'm sorry
 And it takes a fool to walk away.

So right here I want to say I'm sorry
 I don't know where you are
 But you know I need you
 Now there's one more thing I'd like to say
 right here
 I could say goodbye, you just don't
 understand
 I could say baby I believe you got
 another man
 And that I could say I just can't help
 myself
 But I wouldn't be a man

And that I could say maybe we don't have
 nothing left
 But I want you to know I still love you
 Oh no matter where you go I still love
 you
 Oh, oh take it down Jimmy
 Goodbye my love, throwing me away.

Goodbye my love
 There's one more thing you know to have
 someone to worry when you're wrong
 Feel the need of a real person when your
 friends drop you behind
 To kill your anger just by being nice
 and kind
 I could say if you leave it wouldn't
 bother me
 But I know that would be a lie
 Cause baby deep down you bother me
 But I want you to know and I don't care
 who knows
 I still love you
 Woah I still love you
 Oh, oh take it down Jimmy
 Oh, oh take it down Jimmy look-a here.

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•BALLAD OF TWO BROTHERS

(As recorded by Autry Inman/Epic)

CURLY PUT MAN

BUDDY KILLEN

BOBBY BRADDOCK

SOMEWHERE IN VIETNAM....(Date) Dear Mom and Dad:

We must have marched twenty miles today, through the rain and the mud, and believe it or not, this is the first opportunity I've had to sit down and write in two or three weeks....This will have to be short...I just wanted to send my love and let you know that I'm doing fine. You know, just being here, and seeing how close these people are to losing their freedom, makes me that much more determined to help win this war...because, if we don't the next battlefield may be a lot closer to home than Vietnam! Must close for now...All my love, Your son....P. S. How's Tommy doing at State University? Tell him his big brother said, "Hello."

STATE UNIVERSITY....(Date)Hi Dad: Man, we must have marched twenty blocks today, and baby, I'm beat....I mean, like the sign I was carrying got real heavy....but, Dad, everything was out of sight....there were reporters and photographers and cameramen from every major news service and network in the nation....so look for your baby boy's picture on the front page of today's paper, though you might have a little trouble recognizing me with my groovy beard. But, Dad, I know we're right...how can you defend my brother, murdering all those people overseas? So what if the communists do take over in South Vietnam? Why, just today, our Economics professor assured us that people get along just as well under communism as they do under any other form of government. I'm sorry, Dad, but this God and Country bit just isn't my bag. Gotta go, Dad...big rally tonight! Your son, Tommy....P. S. Dad, better send me an extra \$50 this week....Dig? You are a gas!

Dear Mr. and Mrs. Smith: I know you must be awfully proud of your fine son. I wish I could be there to see you receive Bud's Medal of Honor. It may comfort you to know that his last thoughts were of you....and, as his sergeant, I can truthfully say he was one of the bravest men I have ever known.

SOMEWHERE U. S. A.(Date).... Dear Mom and Dad: It's been some time since I received word about Bud. Somehow, I didn't have the nerve to come home...but, I've done a lot of thinking since then....about my turned-on friends....and about what my Economics professor said about communism....and they're wrong....they're all wrong! I've got to be the biggest fool in the world. And, I was so busy protesting that I flunked out of college.

You know, I always just worshipped Bud...and now that I've thought it over, I know that he would never fight for something unless he believed in it with all his heart....and in spite of all my past mistakes, I hope that somehow, someday I can become as big in your eyes as my brother will always be. Your son, Private Tommy Smith.

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WORDS TO YOUR FAVORITE HITS

● STAND BY YOUR MAN

(As recorded by Tammy Wynette/Epic)

TAMMY WYNETTE and
BILLY SHERRILL

Sometimes it's hard to be a woman, giving all your love to just one man. You'll have bad times and he'll have good times doin' things that you don't understand.

But if you love him, you'll forgive him even though he's hard to understand. And if you love him oh, be proud of him, 'Cause after all he's just a man.

Stand by your man,
Give him two arms to cling to and something warm to come to when nights are cold and lonely.
Stand by your man, and tell the world you love him.
Keep giving all the love you can;
Stand by your man.
Stand by your man, and show the world you love him.
Keep giving all the love you can;
Stand by your man.

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● PAPA'S GOT A BRAND NEW BAG

(As recorded by Otis Redding/Atco)
JAMES BROWN

Come in sister
Papa's in the den
Ain't too hip
'Bout that new breed dance
It ain't no drag
Papa's got a brand new bag
He's doing the jerk
He's doing the fly
Don't play him cheap
You know he's not shy
The mash potatoes, the alligator
Jump back Jack, see you later alligator.

Come in sister
Papa's in the den
Ain't too hip
'Bout that new breed dance
Ain't no drag
Papa's bought himself a brand new bag
Come on now, hey, hey
Come on
He's out of sight
He's uptight
Come on and groove me
Oh you're out of sight.

He's doing the twist
He's doing the fly
Don't play him cheap
You know he's not shy
The mash potatoes, the alligator
Jump back Jack, see you later alligator
Come in sister
Papa's in the den
Ain't too hip
'Bout that new breed dance
Ain't no drag
My mammy's got a brand new bag.

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● DO SOMETHING TO ME

(As recorded by Tommy James & The Shondells/Roulette)

JAMES CALVERT
NORMAN MARZANO
P. NAUMANN

Do something to me
I've got to find love in a hurry
Do something to me
Help me to ease all the worry
Whenever you're near me
You give me such a lovin' feeling
But baby you keep concealin' what I want
- to know (so come on)

I want to know so come on
Do something to me
I've got to find love in a hurry
Do something to me
Help me to ease all the worry
Do something to me

Help me to ease all the worry
So let's get together just think of all
the time we've wasted

All the love we could be tastin'
So baby let's go (oh come on)
Do something to me
I've got to find love in a hurry
Do something to me
Help me to ease all the worry.

It should be so easy
For you to hear what my heart's sayin'
So why do you keep delayin'
What I want to know
So come on do something to me
(Repeat chorus)

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● HEY JUDE

(As recorded by the Beatles/Apple)
LENNON
MCCARTNEY

Hey Jude don't make it bad
Take a sad song and make it better
Remember to let her into your heart
Then you can start to make it better.

Hey Jude don't be afraid
You were made to go out and get her
The minute you let her under your skin
Then you begin to make it better.

And any time you feel the pain
Hey Jude refrain
Don't carry the world upon your shoulder
For well you know that it's a fool who
plays it cool by making his wealth a
little golder.

Hey Jude don't let me down
You have found her now go and get her

Remember to let her into your heart
Then you can start to make it better.

So let it out and let it in
Hey Jude begin
You're waiting for someone to perform
with
And don't you know that it's just you
Hey Jude you'll do
The movement you need is of your
shoulder.

Hey Jude don't make it bad.
Take a sad song and make it better
Take a sad song and make it better
Remember to let her under your skin
Then you begin to make it better, better,
better, better, better.

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● REVOLUTION

(As recorded by the Beatles/Apple)
LENNON
MCCARTNEY

Say you wanna revolution
Well you know
We all wanna change the world
You tell me that it's evolution
Well you know
We all wanna change the world
But when you talk about destruction
Don't you know that you can count me out
Don't you know it's gonna be all right,
all right, all right.

You say you got a real solution
Well you know
We'd love to see the plan
You ask me for a contribution
Well you know
We're all doing what we can
But if you want money for people with
minds of hate

All I can tell you is brother you have to
wait
Don't you know it's gonna be all right,
all right, all right.

You say it's in the Constitution
Well you know
We all wanna change your head
You tell me it's the institution
Well you know
You better free your mind instead
But if you go carrying pictures of
Chairman Mao
You ain't gonna make it with anyone
anyhow
You know it's gonna be all right,
all right, all right, etc.

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pictures I hear

by
Brigitta

Oh, our Donovan is growing up so fast. Now he shows us "Lalena," queen of melancholy, right up there in the Top 40, before your very ears; and it seems hardly last month he was crooning brightly to young "Jennifer Juniper." "Lalena," like Jennifer"...longs for what she lacks..." but there the resemblance ends. Don makes despair lovely, almost desirable - -So-phisticated Adult Despair. He has been watching them. "Lalena is like an expansion of Jackson Browne's line "...a laughing dappled shadow in my nights. . ." The strings are heavy and opaque as creme sherry. Actually, Donovan's world always did include people like "Lalena"—("South Hampstead Incident")— but never in such painfully clear detail. A revival of the fine art of etching in acid.

Lately I've been listening a lot to the songs on an album—a rather old album, in fact—called *New Masters* by Cat Stevens, an Englishman almost unknown in this country, whose music is unclassifiable; you might call it semi-rock, if only because of its use of familiar rock and roll instrumentation like drums and electric guitars. But Stevens is elusive, attracted to exotic themes—His settings are strange places like "Ceylon City" where his sister is "... combing down her silver hair..." Stevens passes the time of day with laughing apples, and he sees faces in moonstones. But all this fantasizing is done with great strength, vitality and quite a bit of heavy brass, too. As an arranger, he has mastered contrasts. "First Cut is the Deepest" starts out with a gentle guitar riff—(Herman's Hermits; "Listen, People")—then, after a few bars, shifts up into heavy gear with great power; the overwhelming effect of the whole album is power. This is juicy and rare compared to the synthetic-pill treatment we've been getting from the electronic groups; and Cat Stevens' throaty, warm male voice helps, too. I always play it on mornings when I don't quite want to get up yet.

The Zombies are another good example of that British creativity I mentioned a couple of months ago. Their album, *Odyssey and Oracle* is something more than abstractly pretty, though it is certainly that. The piano and organ are still the main instruments of the Zombies, along with those hisses and breathy sounds that they created along back in 1964, when "She's Not There" was one of the biggest hits of the year. I don't know where they've been all this time, but it has obviously been some place very nice, because the Zombies are perceptive about what happens inside the people they sing about, as well as creating delicious images like the "... emerald stones, platinum lies, and strawberry

clothes..." worn by a girl who undergoes some sad "Changes;" In "Brief Candles," they explore the psyches of several lonely-looking people in a restaurant; and, of course, there is "Butcher's Tale," an evocation of World War I complete with sound effects, bodies on barbed wire and flies swarming on the dead. The nicest parts of the album are really the triumphantly, joyously romantic songs like "This Will Be Our Year" and "Friends of Mine," which is full of inventive and closely-woven harmonies. And I should mention "Time of the Season" for it's remarkable, never heavy sensuality. The Zombies, in fact, are capable of giving you a few minutes of almost any emotion you might feel like having; and they do it without ever becoming unmusical, without leaving the context of their Zombie framework.

TIME—LINEAR AND NON—LINEAR

The suspension of chronology is the subject of the Chambers Brothers' "Time Has Come Today"—a fascinating song which discards the convention of melody altogether. It consists of a highly-stylized vocal monologue—a mocking bullhorn drawl—shunted against a persistent, expansive variety of percussion instruments which serve a similar purpose to the Indian tabla and drone. The shorter version on the single record is not as effective for the reason that it cuts off the heart of the song—its long, transcendent percussion solo. It still sounds good, though. And Mary Hopkin, the Beatle discovery, there with her beautiful, clear, innocent amateur-hour, freckled voice, is leading us back through the Bible, through Pete Seeger's musical interpretation of Ecclesiastes—"Turn, Turn, Turn." Mary expresses the song with many pretty melodic embellishments and minute turns of note which we might partially credit to producer Paul McCartney—since McCartney has been known to have a definite weakness for pretty melodic embellishments and minute turns of note. Still, Mary's child purity gives me this song as the alienated vague buzzing of the Byrds never could: This is sentimental, but it is honestly-felt music. (And isn't the Bible a fine instrument of reference?)

So where is the conflict, really? Mary sings "...there is time..." but the Chamber Brothers seem to be putting the lie to that—They are successfully proving that four-and-a-half or seven minutes of time....just don't exist.....Maybe we're all looking at time the wrong way: If you see it as a series of progressive growth experiences, seasons of learning, okay. It is chronological time, the idea of "ageing," that these extra-dimensional musicians are helping us to do away with.

INSIDE THE TRAFFIC

An Interview With **STEVIE WINWOOD**

HP: What music did you hear that first got you interested as a listener?

Steve: Probably my father. He used to play in a band for dancing. That was the first. It was old stuff but really music is music and once you get into one you can get into any sort. He played a sax in the band. I played in the band, too, sometimes. That's really how I got started.

HP: What did you play at the time.

Steve: I played piano. Later, I joined a group with my brother, Muff. It was sort of a jazz band. I played an upright bass but it was too big for me so I took up the guitar. My brother played guitar and he went on to play bass in the Spencer Davis Group. Now he works in an office. He gave up music.

HP: Did you prefer a particular kind of music then?

Steve: No. I've always had a very broad outlook on music. Everyone I've ever played with was like that

too. Having broad tastes is as important as being able to play. Music is music. One should not be put down in favor of another. There's something to be learned from all music.

HP: Were there particular records you'd buy?

Steve: I just wanted to hear music. I didn't buy many records. I used to tape things off the radio. All kinds of music.

HP: Was there much American mu-

sic on the radio?

Steve: No, not too much.

HP: So you must have had a different listening experience than an American.

Steve: That was at the very beginning. After, I heard blues and I wanted to hear a lot more. That broadened my outlook in general.

HP: Can you remember the first blues you heard?

Steve: Yeah, it was John Lee Hooker and it flipped me out. Then I got



into Muddy Waters and Little Walter. I couldn't believe that this music was coming out of people. I got into that around 1958.

HP: Did you get into symphonic music?

Steve: Yeah. I love it. I studied piano for two years at the Midland Institute of Music. I learned a lot about classical methods of playing. But that's just music too. It's a shame that music has to be put into boxes. It's called classical just because it's old. But I learned a lot at school, including reading and writing music.

HP: Are you self-taught on guitar? Steve: Yes. I never had any lessons. I learned by playing along with my brother. Right away I blended the different guitar styles I heard with what I wanted to do. New forms of music have to be made up of things from the past. There comes a point where you can't go any further. It sort of reaches a saturation point. You have to get all you can out of what came before and then if you're proficient enough, you add your own things until it's completely your own. Then you begin to move ahead.

HP: Do you feel your music is unique in an English way? Can you feel traditional English music, mannerisms and your country in your music? It feels very pure and honest. That's how it strikes me.

Steve: I don't even think about it

myself. But that's because I'm from England.

HP: But the Beatles are the only other English groups I can think of that are into that.

Steve: What about the Who?

HP: They don't have it. They seem to be more generally American rock and roll.

Steve: Really? I don't think so.

HP: I say that because you seem to have something more traditional, more classical.

Steve: I see what you mean. A more traditional English thing. Yes. People are different. They don't all like the same things. They feel different influences.

HP: Did you always want to be a musician?

Steve: It was either music or the Forestry Commission. I love the woods.

HP: You're from a city aren't you? Steve: Yes. Birmingham, which is all industrial. Chris Wood is from a strange part of a city called the Black Country. It's very, very old industrial, back to the early 1800's. It's got a lot of folk lore to it.

HP: I read an art critic recently who said the best art comes out of the country rather than the city. How do you feel about it?

Steve: I don't agree. It doesn't make

any sense. It depends on the person. People are very mobile and can move wherever they wish.

HP: Would you like to live in a city? Steve: I wouldn't want to live anywhere permanently.

HP: Could you always write songs? Steve: No. It was just a matter of doing it. In music school, I wrote exercises, academic compositions, which are quite different than songwriting. But that's where I started really because the exercises could be quite creative.

HP: What did you do when you got out of music school?

Steve: I did a lot of jamming and met Spencer Davis one night. He asked me to join his group.

HP: Did you part with Spencer Davis on a friendly basis?

Steve: We just parted. Sort of like a marriage breaking up and you forget about it.

HP: How did you form Traffic?

Steve: It was actually already formed. While I was still working with Davis, I was planning things with Jim, Chris and Dave. We made up our minds to have a group when I finished with Spencer Davis. I already had bookings so I had to get Traffic together. It took us about six months to get tight and work out our original numbers. We got jobs right off.

HP: Where did you work it out?

Steve: In my cottage in the Berkshire Downes. It's out in the country. We worked out the whole "Mr. Fantasy" album there during that six months.

HP: Did your producer, Jimmy Miller, work with you at the cottage? Steve: No, he's busy with the Rolling Stones and a few others too. He worked with us in the studio when we were ready. He knows the art of putting music into words. He could explain to the engineer exactly what we wanted. It's very difficult to put music into words, almost impossible, but Jimmy's got that talent.

HP: The "Fantasy" album has a beautiful drum sound. That's sort of rare on English recordings. Who was responsible for that?

Steve: It's all down to the person that's playing. Capaldi is a very good drummer. It's the drummer who's making the sound to begin with. I don't think mikes or the engineer can do much to fix a bad drummer.

HP: Is there much discussion of the music between Traffic members?

Steve: There's communication but not much talk. It's really a spirit. We just wanted to get out on the road and loon about and dig everything. We want to absorb things and get them in our music.



HP: Any big changes since the "Mr. Fantasy" album?

Steve: Yes. Dave Mason left and then came back again. He's on our new album and now he's left again. Musically I think we've become much simpler. The new album shows that. It's very hard to put music into words. All I can say is it's much simpler than "Fantasy."

HP: How many songs did you write for the new album?

Steve: I did five. I've changed in my writing, become better at it actually. But, that's a change that comes with time. As time goes on changes always happen.

HP: Have you heard any new music that might have influenced you?

Steve: No. In fact I listen to other music less and less. It's enabled me to get into what I'm doing and the group is doing. We influence each other a good deal.

HP: Do you think your music will remain blues based?

Steve: That's hard to say. I feel myself broadening. I feel I'm moving away from blues but it's more like drawing other things into it and blending.

HP: Do you have a set way of writing?

Steve: Oh no. Sometimes a whole song is in my head and sometimes

it comes in bits. There's limitless ways to write songs. It's all based on experience. The more you see and hear and write, the stronger the songs get. Sometimes I want the band to do my songs a certain way, but there are no strict rules. The band is very free. I don't believe music should have rules. You need some pre-arranged ideas to achieve effects but basically we play what we feel.

HP: Are there any other things you'd like to get into?

Steve: No. I just want to play and sing and write.

HP: How many songs have you written?

Steve: I don't know. Around forty I'd guess.

HP: Any favorites?

Steve: No. Not with me, but I'd say the people like to hear "Mr. Fantasy."

HP: I couldn't pick a favorite off the "Fantasy" album.

Steve: No. It's really because the tunes are all different and they can't be compared. You can't say a certain music is better than another.

HP: You didn't come off very well at the Fillmore show. How did you feel?

Steve: Quite bad. All the shows were pretty bad. I had laryngitis and we had a lot of hang ups. We're going back to England and get it together and try again on another town.

HP: Do you think you'd like to add more musicians to the group?

Steve: No. It would get too complicated. It's great as a trio. It's sort of like jamming all the time.

HP: Where will Traffic be in a year?

Steve: Maybe a group from the past or of the future. I don't know.

HP: Do you worry about success? Does it bother you that "Mr. Fantasy" isn't a huge seller?

Steve: It's still selling and I'm alive and still working so we must be making it. I don't know how much money I've got.

HP: When you're in England, do you live in the cottage?

Steve: If we feel like it. We all have other places to live.

HP: What do you do when you're alone?

Steve: I go sit in the fields and talk to the rats. Just walk around in the country. Recently I've been reading "The Book of Changes." I'm a very slow reader. And I saw a movie I enjoyed very much called "The Gospel According To Saint

Mathew." It's all done by amateurs. Beautiful photography, and the whole thing is very far out. The music too, is incredible. They used a lot of romantic classical music and then there's a scene where lepers are walking over a hill and an incredible change takes place as an old blues called "Sometimes I Feel Like A Motherless Child" plays in the background. I love to travel and see things. I'd love to travel in America because it's so huge. Maybe even settle here eventually and live.

HP: In your travels have you met foreigners that you liked more than others?

Steve: People are the same all over actually. We played in Hungary and despite the language barrier, we got through. It was quite exciting. There was a problem though. We made a few friends and they came to our hotel for a visit and the police told them to stay away. They wouldn't let our road manager out of Budapest airport for four days. At the hotel they didn't accept Hungarian money. They wanted American money. Yet we got paid in Hungarian money. And you can't take Hungarian money out of the country because it isn't worth anything. We get red tape like that sometimes all over, but people are still the same. □ Jim Deleant

THE ASSOCIATION

TERRY KIRKMAN
HEAD OF THE ASSOCIATION



H: What do you go through to get your sound so tight and precise onstage? Live, the Association sounds as clear as on the records.

Terry: It's a lot of hard work, believe me. Our sound man, Stephen, is with us all the time. He even watches us record all the time. We never even have to talk about what has to be done. He knows how all the mikes have to be set and all the volume levels. He's always listening to us. He handles all our equipment and gets us coffee and stuff. He even knows our whole recording scene - the way we lay all the tracks on top of each other. I don't know why groups don't use a guy like that. He knows just how everything should be. Also when we make a record we make sure it can be performed on stage. We overdub to emphasize harmonics, but not between the organ and guitar, we can get it all onstage. It becomes a feeling rather than a sound onstage. The joy of recording on separate tracks is that you can augment things.

HP: How many tracks do you use?

Terry: Eight tracks. The basic track has bass, drums, rhythm guitar and semi-lead guitar - just general fills. They're all on separate tracks. When that's balanced, we mix it down to one track and save it for the rest. If I write most of the stuff, then I produce it. The whole group produces all our stuff. We're never satisfied with our performances. There's always a lot of nail biting and pacing.

HP: There must be someone between you and the engineer.

Terry: No. We communicate directly with the engineer who has to be a superb, creative, patient, understanding man. It's hard to find engineers like that. One is Henry Loewy. He did our "Renaissance" album which was a bomb. But we had so much fun doing it from a creative standpoint. There's more honesty in that album than any other album we've done. It doesn't make it as a complete product through. But, Henry digs it from that creative standpoint. It's a battle to get studio time in Hollywood. You have to start looking for a studio two or three weeks before you get one. Very often the studio will dictate the quality of your record. Fortunately, we have some pull and we can get the studios and the engineers we want. Also, if you have horn charts or violin sections, it's hard to get the people to play because they're very busy.

HP: Are you into a new album now?

Terry: Yes, and it will certainly be a departure from what we've been doing. The content and the instrumentals are different. I'd say it's funkier, more down to earth. We were very dissatisfied with the "Birthday" album. There

TERRY KIRKMAN

were some tremendous songs in there though. I still get goosepimples when I listen to Jim's "Barefoot Gentleman." But the way it was recorded it sounds like a straight monotone. The song doesn't move. We concentrated too much on the overdubbing — the production rather than the feel of the song. Now we'll be using one overdub only if it's required. Only if we need a chord to be heard. Often a loud guitar will wipe out the vocal harmony so we have to lay the harmony down again.

HP: How did you write "Six Man Band?"

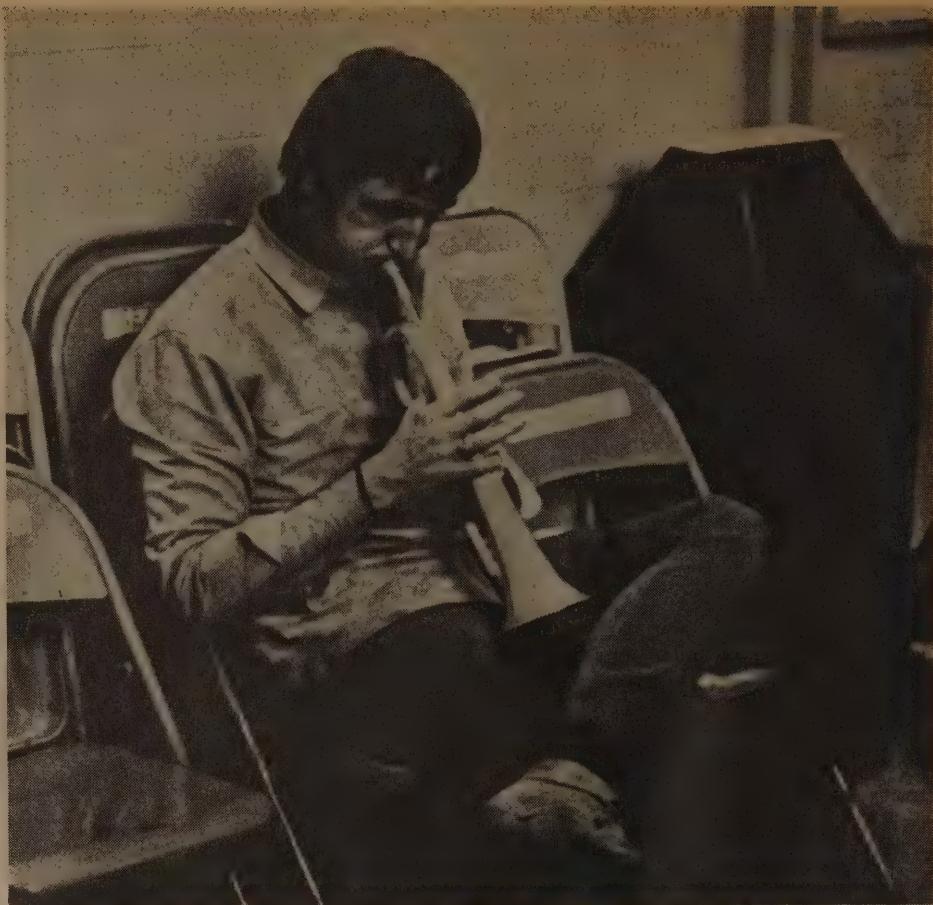
Terry: I had a flash one night as I was falling asleep. My mind got going into instrumental, rhythmical things. I got a feeling from that and let words come. I put some verses down on paper and a week later I sat down to write a bridge. The original bridge was completely different than the one on the record. It was sort of sarcastic and pointed a finger at show biz people on the administrative level. Nobody liked the original demo. We were selecting songs for a single and "Six Man Band" came up. Everybody liked it except for the bridge. So I re-wrote the bridge.

We don't play with songs until they're finished on paper. Then we go and make a rough demo before anything influences my feelings about the song. We do songs as they're written. We pay close attention to the instruments, so there aren't any licks getting in the way of vocals and the vocal harmony.

HP: How did you do "Windy?"

Terry: The whole group worked very hard on that one. The instrumental track was cut by Bones Howe in the afternoon. Then we started from the bottom with the vocals. We asked an arranger, Clark Bruce, to help us. We threw all sorts of ideas at him and he was quite critical telling us that certain notes wouldn't make as good a chord as other notes. We didn't leave the studio until 6:30 the next morning because we had to get a single out. By 8:30 a. m. we were on a plane to Virginia for a gig. We did the whole single except for an instrumental overdub and my flute. That was one of our quickest sessions and possibly the least expensive. Some songs have gone into twenty hour sessions and we leave with a total loss of objectivity. Nothing means anything. A truck could hit you and you'd say "I don't know if that's effective or not."

I put a French horn on "Requiem For The Masses" at 7:00 in the morning and I'd been up all night recording. Just Bones Howe and myself were in the studio and I was trying to explain to him what I wanted. I was into the high dimensions of being tired. I could have slept standing up. Everything had a different color. I was talking and Bones says "I don't know what you're talking about." I told him to turn on the tape and I'd play this horn line. I wanted an a-rhythmic-lonely-sort of horn. I hadn't written anything down. I propped my arm up on a stool to hold the horn and I did it. It was just the right mood for that little horn thing. I really was tired and distant.



HP: Do you have any particular favorite songs by the Association?

Terry: Yeah, they're strange. I really like "Barefoot Gentleman," although it's hard to tell by listening to it on the album. Creatively, it's one of the most exciting things I've ever been involved with. Frankly, I can't identify with the words, but the words are beautiful. I love to sit and listen to them. There's a lot of symbolism in it. I guess I can identify with it. The release really strikes me and the way the harmonies are stacked. We took it on as a big project. That's on the "Birthday" album.

HP: Do you feel strongly enough about it that you'd re-record it?

Terry: I don't think so. It was a beautiful album cut and I'm sorry that it didn't come off. If we did it right, it would be a very expensive session and the words are too hard to identify with. Most people couldn't get into it.

HP: Have you gone through many personnel changes?

Terry: No. Larry's been with us for almost two years. The rest of us have been together for over four years and I can't foresee any changes.

HP: What were you doing before that?

Terry: All of us came out of Los Angeles folk music. We all worked with each other at one time or another. A few of us were in such a

fiasco group, it was humorous. It was a great experience though and I wouldn't trade that for anything. It was a group of thirteen guys called the Men. Everybody was untrained and put together by a club owner in Hollywood. As far as I know we were the first group to be labeled folk-rock. We had electric guitars, mandolins, banjos, and acoustic guitars. We were so much of a departure that we were never connected. No one ever understood what we were doing. After about six months, we got away from the guy who put us together and really got into our music. Our original lead guitarist Jerry, and myself, got together and experimented with incredible vocal arrangements. By 1964, we were down to eleven guys and we had drums, an upright bass, an electric bass and two electric guitars. We did anything we wanted. Any time somebody wanted to sing a horn line or a guitar line, he just did, because there was still a solid harmony group going. We experimented sort of like Henry Mancini — the way he voiced his horns. It was so much fun. The first two or three songs we did with the Association came out of that. It was a lot of fun. When the Association formed we went into the recording studio for three weeks to get a record. Nobody knew what was going on. There weren't any engineers into amplified rock then which made it even worse.

As the Men, we all rehearsed at the Troubadour in Los Angeles. We were on a big stage in the main room and the Byrds were starting in a little room in the back called the Folk



Den. We exchanged a lot of ideas and they were the first pure folk-rock band. Interesting to watch the evolution. McGuinn and I talked a lot. Then Randy Sparks of the New Christy Minstrels began to steal guys away from the Men. Mike Whelan left us to replace Barry McGuire and a bunch of other guys left. This was the height of Hootenanny time and a number of us rebelled against the highly professional Hootenanny format. It lost a lot of its fun. I remember the Men kept changing personnel. One night there were nine guys and another night there were thirty guys on-stage. It was probably the most exciting time ever in music. Even more exciting than the big days of jazz because here everything was being expressed lyrically. The people were openly accepting all forms of music to go along with the words - jazz riffs, classical riffs, Afro-Cuban. In 1964, it was written all over the walls. It was so obvious where it was all heading, but the record industry didn't see it at all. The Beatles blew the lid off and Jim McGuinn was in awe of the Beatles at the time. That's all he'd talk about. He'd get on-stage and sing Beatles songs.

It's a very exciting business to be in and each thing you do takes so much time. Just an album takes at least a month to do. That's one whole month that you're not on the road making money. It's an extremely expensive process as well as time consuming and mind wearing.

HP: How much do you make on a show?

Terry: It varies. We try not to out-price ourselves. We go in for a base guarantee and then fifty percent of the house after x amount of money. If we end up on one show for three nights in a row, we'll ask for less money because there won't be traveling expenses for these three days. We were very successful this past summer. We didn't believe it. In Cleveland we had over 15,000 people, 14,000 at Tanglewood. We were very surprised because there was nobody else on the bill with us. We sold out for three days in Chicago. It's quite a feeling, but a feeling we take very seriously. When we get those kind of jobs, we go over every song we'll perform for two hours before the gig and make sure the sound is balanced. We try to be perfect but it never happens. Sound problems on the road are a nightmare. We never knew what kind of house we'll be playing.

HP: A lot of houses can't afford some of the groups. Do you think high prices could kill the scene?

Terry: The price is relative to the gig. If you are the person who is drawing, you get whatever you can. We play lots of colleges so the audience is getting student rates. We end up with very little money on those gigs and another thousand just to get out. If the job is worth four thousand dollars, we have 50% right off the top. That doesn't include booking agency fees and manager fees. Then take out the income tax. What's left? On our first tour we were in the hole. We had to write it off as

a corporate tax loss. There's so much involved. When we get on that plane, we need fifty-five pieces of equipment and luggage. There are nine people traveling together and then there are the rented cars and the hotels, the chow. Each guy has his own hotel room and a water color TV set. We'd go crazy if we didn't have that. Most group's monthly overhead is in excess of \$55,000. The bigger the group, the more money you spend. I can imagine what James Brown must go through. What a headache, wow.

HP: Do you think the artists are gaining control of the record industry or is it still down to the producers?

Terry: There's two sides to that. The artist is gaining control of himself mostly if he writes his own material and arranges it. If he's intelligent, he'll have as much control as he wants over his product. We have never been dictated to right from the beginning. We are the group and we sing the songs so don't tell us what to sing unless you're asked. We demanded that in our contract. If you want us on your label, we get this percentage and total freedom. If you like us, leave us alone. We don't let any record company people in the studio unless they just want to say hi. I must say, everybody at Warner Brothers has been extremely co-operative and the only time they ever bothered us was over a matter of the high cost of an album which was their right.

HP: Do you think this is rare?

Terry: Well, there are a lot of groups I wouldn't trust if I was an administrator. I think attitude has quite a bit to do with that freedom when you go in the studio. You've got to be extremely professional or you'll go under financially and artistically. It takes a lot of guts, patience and understanding. Man, if you've got a group you've got to make room for everybody. With us it's a six-way open door. It's very easy to blow up when things don't go right.

When we were working on our last album, we got little stuffed dolls and big inflatable punching dolls and we played newspaper baseball during breaks in the studio. There was a lot of violent activity to let off steam. It really worked. The whole temperament level was lowered. You get very frustrated standing at a microphone for two hours going over a couple of bars. It's flip out time. We wear extremely funny clothes and say ridiculous things.

HP: When do you think you'll retire?

Terry: Never. I love what I'm doing. I'd like to write prose and scripts and take a whack at magazines articles. I used to be a journalism major before all this. I'd never leave the music business though. I'll probably produce and manage other groups. I'm very idealistic about that. I'm pro-honesty in this business. I want the artists to get the best deal at all times. That's why most managers can't keep their acts. We've been quite fortunate in getting honest people to handle our affairs. □ Jim Deleant



SLY, THE Head Of FAMILY STONE

Sly was in the studio behind the control room glass. They were finishing up a track and that evening they would lay the vocals over it. The studio was dark and I could barely see what was happening. The light from the control room caught a piece of gold braid moving around. When my eyes became adjusted to the darkness I could make out Sly in his glitter and ruffles—dancing to the music.

On stage Sly and the Family Stone are a visual delight. There is dancing on the right, jive on the left and singing all around. Everyone is dressed to rival a rainbow, most are singing, several are dancing and it comes off like a spontaneous party. The sound is joyful and harmonic and it romps through the audience setting them to moving around in their seats, dancing or clapping in time. The vocal trade-offs are beautifully organized and there is a whole lot of everything going on. Their recordings are the product of

their experience both organizing and combusting. They achieve an exciting balance between simplicity and complexity, musicianship and lighthearted music. If Sly and the Family Stone are a sight to behold, they are something else to hear.

Sly is head Stone, but very rarely exercises any real authority or domination of the show. He's a preoccupied, demanding individual, engagingly expressive and uncomplicated. Almost everything he does is marked with the creativity and efficiency with which he conceives of, creates, conducts and produces the music of Sly and the Family Stone.

We had an hour. They wrapped things up at CBS, 49th street studios, and sent the tapes over to Columbia, 30th Street to lay down the vocals later. We stepped across the street for a quick bite and a short chat. This entire conversation, covering the group's music, concept, personnel, evolution and their misadventures in London was covered

in that hour. And we were ordering and eating at the same time. Each moment was so full of activity that the time just flew. It was only after I got home and listened to the tape that I could fully appreciate Sly's greatest talent: his ability to compress things into their simplest terms and express them economically.

HP: How did the group come to be such a beautiful and unlikely combination of sounds, instruments, different styles, singing and dancing, black and white people—

SLY: They're all just so beautiful. Each one of the group can do so many things and do them all well. And they're such beautiful people—everything just happens. They're so versatile, that's the word I've been searching for.

HP: Does that ever present a problem? Does it ever get overcrowded?

SLY: Well, if it should ever come to a final decision of what stays and what gets dropped I make a decision but it doesn't happen very often. Usually each member can just about tell when they're adding a little too much.

We're seven people. We have to watch it.

HP: When did you cut the first album?

SLY: About a year ago.

HP: And you're working on your fourth album now?

SLY: No, these are just sides—we might get a single out of them. We're going to begin the fourth album in about two weeks.

HP: That's an incredible rate of production. How do you do it?

SLY: Well I always feel very busy and I guess I always am. It seems to happen all right. I'm comfortable being busy. The energy keeps me going.

HP: How do you produce yourself. How can one person keep track of everything on a creative and technical level, play in the group, and conduct the music all at the same time? SLY: Well, for one thing it's a lot of running back and forth between the studio and the control room. A good engineer is a big help because he can hear what adjustments have to be made.

HP: Do you write charts, too?

SLY: Sometimes. Now, more than before. Now especially. We're getting into a thing where only the things that are musically necessary will happen.

HP: What's this next album going to be like.

SLY: One long trip from beginning to end. Maybe like one long song.

HP: How did you work the visual thing out—the staging?

SLY: It was headed in that direction and one day I took a good look at it and suggested exactly the arrangement you see today. It seemed an intelligent way to display the group and break up the action so it didn't become too concentrated on one part of the stage. Our music is a show and it should be shown to its best advantage.

HP: Hey, after having met you, I can't believe that you were making "obscene gestures" to passers-by from your car. I read that in some newspaper. Is it true? What were you doing?

SLY: This (holding up two fingers in a "V")

HP: A peace sign! That's what they consider an obscene gesture?

SLY: (silence. a grim smile crossed his face and he didn't say very much.)

HP: What kind of music were you into when you put the group together?

SLY: I was a radio announcer so I was into everything because I played everyone's records. It was basically an R&B show, but I played a lot of stuff that wasn't R&B—Dylan, The Beatles. There are a lot of stations that won't play black music and a lot that won't play white music because of the program directors prejudices. They associate black music with blackness and pop with whiteness. But on

my show they gave me carte blanche and it was groovy.

HP: What station was that?

SLY: KSOL in San Francisco and later KDIA

HP: Do you feel there's any relevance to a discussion of white and black music?

SLY: Look, I can tell that Richie Havens is black and that the Rascals and the Righteous Brothers are white and I dig all of them. There definitely is a distinction and I can feel it. I can just sense it no matter how close it sounds. But it really doesn't matter, dig?

HP: What about the blues?

SLY: Any person living can experience the blues and any person living can sing about it and communicate it. It happens mostly in the black community, I think, but I've heard white people sing some beautiful blues, just beautiful blues. Maybe blacks are more familiar with it because a black person associates with the blues on a much deeper level. But the blues are the blues, there's no difference. There's only one blues. It's not black blues or white blues, it's just the blues. I really love the blues. But not any more than I love church music which I think I love most of all.

HP: Are you going to stay with a group or

will you get into other forms of production. SLY: I think I'll get a chance to do everything that involves show business and I think Sly and the Family Stone will do the same. The group won't stop on account of anything. It'll just be another added little facet. If I had a TV show then we'd have a TV show. That's the way it is. And I may do a TV show one of these days if everything works out alright (aside, to somebody from the group) Hey, do we get that oscillator for tonight?

HP: What's an oscillator?

SLY: Its a machine that can either speed up a track or slow it down. We have so many voicings that its hard to find a key center that's comfortable for everyone, so we fix it. You may have a line that's pretty high with a lot of lyrics to sing. With the oscillator I can bring it down so its slower, we have more time to sing the lyrics and we don't have to sing quite as high.

HP: It sounds like an extremely complicated technical adjustment.

SLY: The machine is so perfected that it's easy to achieve. It is a difficult adjustment, but the machine makes it.

HP: How did you develop that facility with recording equipment?

SLY: Oh, CBS let me play with equipment on studio time. That's how I learned.

HP: I read some weird things about your trip to London. What actually happened?

SLY: Well, there's this local jive in England and he was a good enough jive to get our booking agency to send us to London. When we got there we found out that he couldn't even fill his contractual agreements. He

couldn't even provide a minimum of instruments to play. He figured once we were there, we'd play anyway. It wasn't a total bummer, though. We went shopping and sightseeing and bought some beautiful stuff. Wow, suedes and leathers and stuff.

HP: Yeah, I've been told that London is the place to buy clothes. One of the boys in Rhinoceros, it was the organist, Michael, told me he'd like to be able to afford weekend trips to London to go shopping.

SLY: Oooooooooooooo. It's something else. We can't wait to get back there.

HP: It's really interesting how you've worked it all in. How did you get that rock and roll jubilee feeling? Did it just happen because your heads were in the same place?

SLY: It happened because I was associated with such beautiful people. It just happened automatically. There's Larry the bass player—he's really quiet unless he's in an uncomfortable situation and then he's noisy. But that's cool because the noise he makes is usually in tune and I appreciate that (laughter). Freddy the guitarist is relatively noisy unless he's in an uncomfortable situation and then he's pretty quiet. He's a funny cat and he makes me laugh and keeps me happy. Greg the drummer is a musician, but 20% of his system wants to be a mechanic so he's always trying to take things apart. It is the music that has to be corralled. I always have to remind everyone of simplicity. Everyone wants to do so much at once. Anything above that is just for musicians.

Cynthia is the trumpet player and she's quiet almost all the time. But when she gets going she makes a lot of noise, a lot of high pitched noise, you know, screeching. If we're riding on a bus together sometimes I hear this little screech and you know it's Cynthia. Just like that, just spontaneous screaming. (laughter) And Jerry—Jerry's just there, a real peaceful guy.

HP: And you?

SLY: (laughing) I'm just happy.

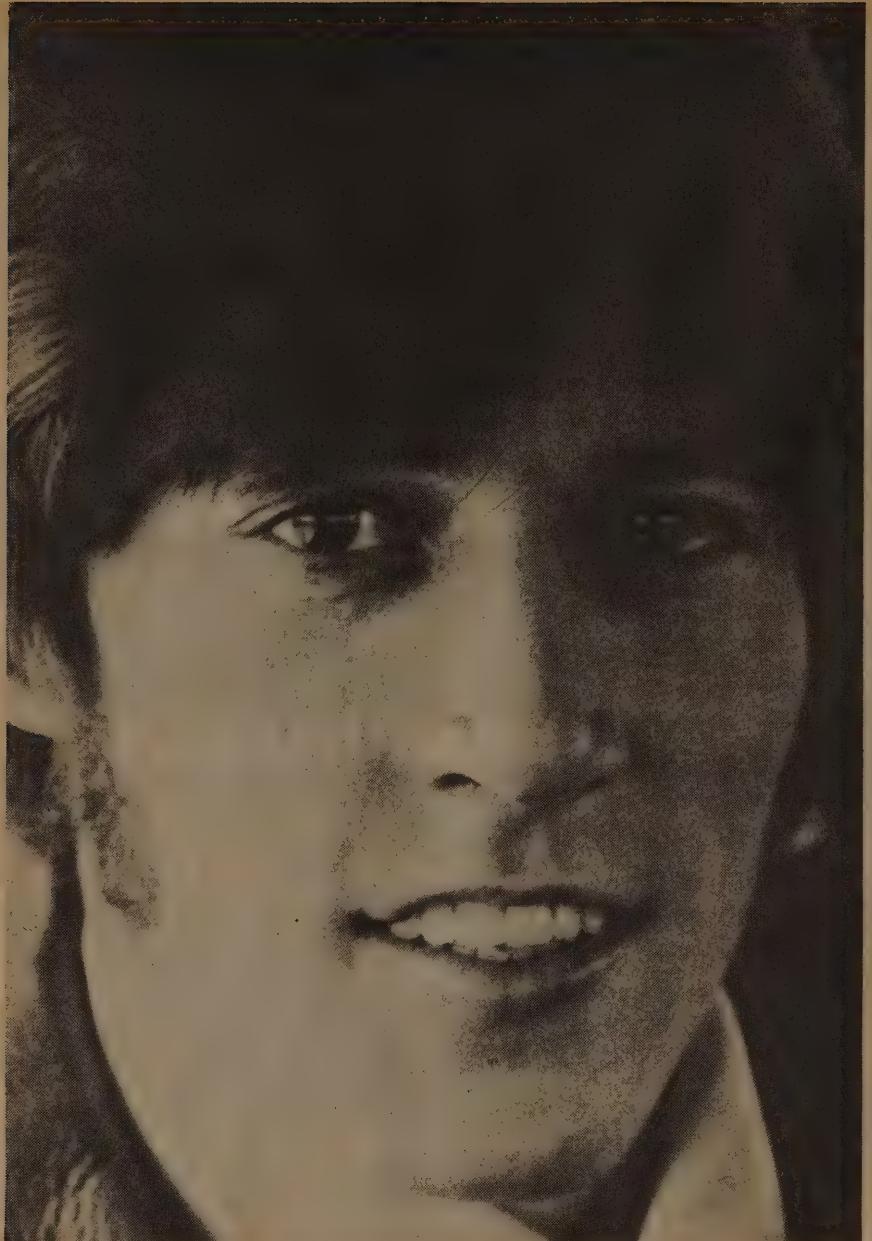
HP: Who is family in the group?

SLY: There's my brother Freddie, my sister Rose. The bass player is related to Cynthia, the drummer is related to the sax player but they're not related to me. It's all family, though.

HP: Your whole attitude, your music, everything about you is so positive. How do you maintain it in times like these?

SLY: You can do more good about any situation if you can show how groovy it would be if it were better. I always thought a very hip TV show would be one that would show the audience how groovy it can be. Happy music, happy people of all kinds of colors and lengths of hair and music with all kinds of sounds and everybody together. If the squares could see it they'd want to get into it. You can't straighten much out by force. That's what Sly and the Family Stone is about.

□ellen sander



Will **BARRY GIBB** Leave **THE** **BEE GEES?**

Up the road from a place called Amen Corner and sandwiched between those twin pillars of the establishment, St Paul's and the Old Bailey — like a wedge for the new order of things driven into the heart of the old — lives what his neighbors of the bowler, briefcase and umbrella brigade would no doubt refer to as "one of those long-haired beat people."

That particular "long-haired beat person" in question is Barry Gibb of the Bee Gees, whose 80 guinea a week City of London penthouse was my destination on a journey recently to get the final episode of that long running showbiz serial — "Is He Or Isn't He Leaving The Bee Gees" — a bit of straight talking on that particular subject being long overdue.

First there was a warm welcome from what appeared to be a fury carpet on legs and turned out to be Barnaby, Barry's dog. Drinks were fixed by Barry's friendly road manager while the photo session took place and finally Mr. Gibb joined us to get down to the business of the afternoon.

"Sure I'm leaving the Bee Gees. I'm going into films," he said. "But it will be at least two years before it happens. What we will do is work out our contract for another three years, but we are going to talk about it again in two years."

A king-sized cigarette was lit from one of the several packets lying around and Barry continued: "I had the film offers about four weeks back when we came home from America. I can't be specific but they were strong, attractive offers. All my life I had wanted to go into films so when the actual situation arose I decided, yes, I would. I don't want to do it now, but today is the right time to think about it."

Barry said he had talked it over with Robert Stigwood, the group's manager, who was against the group splitting. How did the other Bee Gees feel?

"They know that no group lasts forever. Can you see us like we are now when we are all thirty?"

"But pop has changed anyway because the fans look on groups as individuals. They pick out an individual and follow him — that makes it easier to revert back to being individuals."

"The pop scene is going to be a lot different in two years anyway. Now there is a new group every week; it seems like everybody and anybody can get into the charts."

He revealed that there was already a film lined up for him after the group's "Lord Kitchener's Little



Drummer Boys." But he wouldn't be drawn into details except to say that it would be a western.

"I'll be a skinny cowboy," he joked. "I think they're grooming me as another Gary Cooper."

As for the future of the others in the group, Barry said he could see both Robin and Maurice going into recording and arranging, although the brothers would always write together. And he could see Vince and Colin going off together into the blues field.

"I like blues but it is music I am too ignorant to understand," said Barry.

"The only thing that exists to me is commercial pop music. It is commercial pop that the majority of people understand. A working man's daughter would not understand blues."

What were the possibilities of these things coming to be? "They are very strong at the moment," was the reply.

Still looking to the future, Barry also revealed that he wants to produce records for the Atlantic company in the United States — "There are a lot of new American artists, soul artists, that I want to get into the studio" — and said that if he did leave, he'd probably still make records on his own. "I could not leave pop music al-

gether. I love making records; I love making music; I love writing songs. It's like the sex force. I like every part of the pop business — though I'm sick and tired of back-biters. There is just no point in it.

"If you knock another artist it can only be through jealousy. Every new group that suddenly bursts onto the scene is wide open to criticism. They should stop the griping and stop the knocking."

How had the knockers got at them?

"The Beatle bit," Barry replied. "But we expected that in a way because Robert was going round saying we were the musical talent of 1967. This was the publicity and we were wide open to it. And we were a bit green. We were just the Australian group at the time."

"But we took the knocks hard. You are never really prepared for criticism. There is always somebody having a go and we still get the knocks. You can't go any higher than the Beatles and they still get the knocks."

"When we first came out, Jimi Hendrix said we were two-year-old Beatles. But we are very good friends with Jimi Hendrix now."

"He was just giving an opinion at the time. People just like to have a

go at other artists.

"Five years ago, everyone was for everyone — when the Beatles were at their heyday. Now everybody is trying to destroy everybody else."

"I think it comes from insecurity. The feeling that it is not going to last. I cannot really explain it. I think the whole scene is very weary. Everybody is a teenage idol," he joked.

Did he see any glimmer of improvement? "It always gets worse before it gets better. Something new will happen but I would not like to prophecy what. But it will be a totally new thing; something that doesn't exist now. Like when the Beatles came there was no one else like them."

We returned to the subject of the split. Would it not have been possible for the group to stay together with its five members doing their own separate things within that framework, like the Beatles do?

"No, because the Beatles did it and that was that," said Barry.

"I am not saying it cannot be done by someone else. But as long as the Beatles exist everyone who does it again will be called Beatles' followers. You can sell as many records as the Beatles did it will never recreate what the Beatles did." □nick logan

Barry Goldberg is rising into a kind of fame after eight years of playing with a memory boggling succession of blues, rhythm and blues and unabashed rock groups. He recently had an almost-hit single, "Hole in My Pocket," has a profitable current album, "The Barry Goldberg Reunion" (Buddah BDS 5012), and, at the head of a band for which the LP was named, has been generating considerable attention in performances. Goldberg is from Chicago, a city which has sprouted and nurtured a bumper crop of young contemporary blues musicians, among them Paul Butterfield, Michael Bloomfield, Charley Musselwhite, Steve Miller and Harvey Mandel. He is a pianist, organist, songwriter and singer whose primary abilities and interests lie in no-nonsense hard rock and blues.

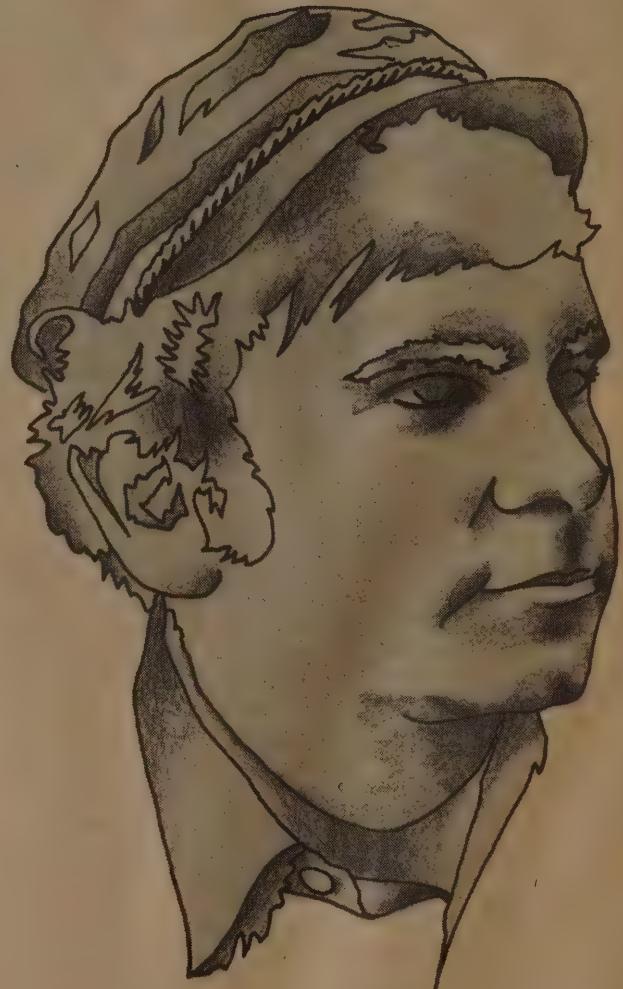
Prior to "The Barry Goldberg Reunion," his best known work was on Charley Musselwhite's Southside Band album, "Stand Back!" (Vanguard VDS-79232), which ranks as one of the best white blues albums ever made. Barry remembers it only as a rush job. "Charley and I had two days to rehearse it," he says. "The album was recorded in one day. Everything was one take. In those days Charley worked in a factory during the day and played (harmonica) for \$10, \$5 or \$3 per night.

His current album, whose personnel include Musselwhite and guitarist Harvey Mandel (also present on the Musselwhite LP), was recorded at a somewhat more leisurely pace - three days. "The guys did it as a personal favor. They didn't care about the money. I was flipped out and sad and emotionally messed up and this album was it for me, like my last chance." Fortunately it rescued Barry from his personal and financial problems and enabled him to put a performing group together -- Mandel; Eddy Hoh, drums; Peter Strazza, tenor sax, and Carmen Riale, bass. And he has been able to return Musselwhite's favor by producing his second Vanguard album, "Stone Blues" (VDS-79287).

Barry's past credits include the forceful piano work on Mitch Ryder's "Devil With the Blue Dress On" and "Sock It to Me" in addition to organ playing with the Electric Flag in its early days.

BARRY GOLDBERG

On Making It!



His musical career began eight years ago when he joined a rhythm and blues group called Robbie and the Troubadours, an East Coast band which was looking for an organist. Barry became an organist in two days and joined the combe, which traveled all over the place, earning about \$125 a week -- not a large sum when it

is split among musicians. His initiation into the rock group scene lasted about a year with the Troubadours, then he underwent a radical change in interests.

"I had started by listening to rock 'n' roll and had heard almost no blues. Fats Domino, Little Richard and Jimmy Reed were the only real blues I had heard.

Then I met Michael Bloomfield. He turned me on to blues. I used to go to his house and he turned me on to this new thing. I suddenly realized I had to start all over. This was when I was 19." Through Bloomfield, Goldberg met Paul Butterfield. "It was the first time I'd heard a real harmonica. I mean an actual blues harmonica."

Bloomfield and Butterfield asked him to come to the Newport Folk Festival, with the understanding that he would play with the Butterfield Blues Band (this was the festival at which Bob Dylan plugged in and turned off a lot of folkies). "Once we got there I met guys like Son House and Mississippi John Hurt and found out they would actually talk to me. Then I found out Butterfield wasn't going to use an organ so I was just sort of left there hanging. I was sitting around with Michael and Dylan and Dylan said, 'I wish I had a good piano and organ player' and Michael told him I was very good."

Barry began playing Dylan's "Like a Rolling Stone" on the piano and Dylan liked it and decided to add him to his band, which also included Bloomfield on guitar and Al Kooper on piano. Goldberg's work with Dylan was recorded for the soundtrack of the film "Festival," which shows two numbers -- "Like a Rolling Stone" and "Maggie's Farm" -- Performed by this hybrid band. "Dylan asked me to play with him regularly but I went to New York and freaked out. I took a train to Chicago. I can't fly. But after I met Dylan, I got a whole thing inside me burning.

"In Chicago, I heard this band playing at the Outhouse. It was Steve Miller. I said why don't we play Big John's, which was next door, a black club. We were immediately accepted there, just as Butterfield had been, Steve and I together. We played seven 45-minute sets a night from 8 p.m. to 4 a.m., six days a week, for a year. That was like my basic training. We went to New York and played the Phone Booth, which was like a discotheque. Dylan and John Sebastian and Zal Yanovsky used to come in. We were playing stone blues, but nobody knew and we were starving, so we finally broke up. Dylan became a friend and kept hitting on me to join his band, but I couldn't fly."

He tried to get another band

together in New York with little success. "I started doing some studio work with Mitch Ryder and the Detroit Wheels. I arranged and played piano on 'Devil With a Blue Dress On' and 'Sock It to Me.' Bob Crewe gave me a lot of session work but I got sick of it. It was like school. Albert Grossman (Dylan's manager) called me up once again and said, 'Would you like to be in the band?' This time Barry decided he would do it. "I was on my way to Woodstock when he got into his motorcycle accident."

Dylan's consequent two-year retirement ended any plans for a band and Barry entered into hard times -- "I was living on a slice of pizza a day for six or seven months. Once I did a gig at the Cafe Au GoGo backing John Hammond with Jimi Hendrix -- he was called Jimmy Jones then -- 'How'd you like to start a perfect band? He's like the greatest white blues guitar player living today. Nobody's had his education in Chicago. We went to the real school.'

Barry was enthusiastic about the idea and they began forming what became the Electric Flag. "I was doing this rock 'n' roll show with Mitch Ryder, a Murray the K show which also featured Wilson Pickett. During his portion of the show, I heard this gigantic drummer in his band. I never heard anybody who turned me on as much and I brought Mike to see him. It was between him, Buddy Miles, and Billy Mundi (who had worked with the Mothers and is now a member of Rhinoceros)." Michael and Barry invited Miles to their room in the Albert Hotel and discussed their perfect band idea with him. He dozed off while they talked, so they entertained themselves by dropping Oreo cookies into the gaping mouth of his large sleeping form. They decided that they had to have Miles in the dream group.

"The next person we approached was Harvey Brooks. He was like Papa Bear Bass Player of New York, working all these sessions, and we thought he'd never join our group. He accepted right away. And Nick Gravenites, who was in San Francisco, was calling us every night . . ." The group evolved quickly. "Peter Strazza, a tenor player who lived in New York, was one of my best friends. He had been with Robbie and the Troubadours. He joined us." And so on.

We woodshedded for four

months, practicing four to six hours a day in a garage. Our first gig was the Monterey Pop Festival. That was one of the biggest thrills of my life. Everything that went down after that was worth it." The Pop Festival audience stood en masse and yelled endlessly for encores that Saturday afternoon. But the group became frustrated with the succeeding months and Barry soon became frustrated with the inactivity and lack of exposure. He was around long enough to work on the Flag's first album, "A Long Time Comin'" (Columbia CS 9597), contributing both on the keyboard and compositionally -- he wrote "Sittin' In Circles" and co-authored "Over Lovin' You" on the LP. But he was not around long enough to appear in the group photo on the back of the record jacket.

Barry stayed at Sandy Bull's house in San Francisco for a while, then moved down to Los Angeles, where he began shopping around for a record contract. Buddha was the only label interested in him at the time and he staged a literal reunion of his friends from Chicago for the occasion. After the success of the album, he formed his performing group. Cap pulled low over his eyes, his body bobbing in a heartbeat to the music, Goldberg leads the band with hard working vocals and organ playing.

They have proved to be one of the best performing units operating in Southern California, which Barry has adopted as his new home. He has yet to be satisfied with any of his recorded efforts and is taking his time preparing material for his next album, this time with a polished, cohesive blues band.

At the same time a million or so Los Angeles businessmen are arriving at their offices, Barry arrives at his Sunset Strip office, which he shares with his manager. In the office there is a piano at which he sits, creating and polishing material for his next album. He keeps regular office hours in addition to frequent weekend appearances and recording sessions, all of which should result in a smooth, well-conceived performance on his next album to justify his self-assessment: "I'm the best rock 'n' roll piano player in the world and the greatest pop organist in the world." He is not a brash person and when he makes such a statement it is hard to disbelieve him. □ pete johnson

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This season, all four models of Harmony's popular Rocket Electric Guitars have been changed over from a single to a double cutaway styling. Not only is their appearance greatly enhanced, but also their playability. Fingering is made easier down to the last fret. A thin 2 inches deep, these Harmony products are widely known for their fine American craftsmanship, technical design and value. Every model in the "Rocket" line is equipped with 4 way adjustable Golden Tone Pickups, designed in cooperation with DeArmond. Individual adjusting polepieces under each string permit careful balancing of

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The Creativity Of Production: An Interview With **BOB THIELE**

by Ellen Sander

H: What essentially is the difference between an independent producer and an A&R man? Thiele: Through the past 20 to 25 years most record companies had "house producers." They would supervise all recording sessions, sign artists and look for material that would be suitable for the artist. A&R stands for artist and repertoire.

Both the record companies and the artists relied heavily on the A&R man. He really controlled the destiny of the artist and as far as recordings were concerned, he had a job as long as he could produce hits - any kind of hit.

With the advent of the Beatles the entire attitude about producers changed. The Beatles had more of a say about their records than any previous artist. They were the ones who decided what and how they wanted to record. They relied on George Martin, too, but they were the first to stand up for their own creative rights. That started the era of the independent producer. The power has changed hands, so to speak.

Now, generally, creative groups are recorded by independent producers. He's got the time for them. To record a group requires one producer working with the group, living with the group, really becoming another member of that group. It's impossible for an A&R man to devote that kind of attention to one artist.

HP: It seems to me that in addition to the technical proficiency and the business and musical savvy a producer must have, the personal relationship between the producer and a group is the most important thing in bringing about a good record and I'd like to have your thoughts on that.

Thiele: Well, you just said it. It's very important for a group to have someone who devotes his whole time to them and who is

a positive creative force in their growth.

HP: What exactly does a producer do. I understand that it would vary, but what are the specific duties of a producer?

Thiele: Well, if a group is very together musically and they know what they want to do, all the producer can do at that point is to make sure they're being recorded properly and make sure the finished product sounds like them.

HP: Who are the most memorable artists you've worked with?

Thiele: Blues and Jazz people, mostly. They rely more on a producer than a pop group would. They put their complete faith in the producer to conceive and create the recording. A pop group usually has a better idea of what they want. Sometimes that works out for the best, sometimes for the worst.

Take B.B. King. B.B. and I developed a rapport. It's a part of my job to get him to have faith in me. I try to hear as much of his material as possible and select it. I'll then book the time, take him into a studio and suggest a format.

We've got a new album out on Bluesway called Lucille. The idea came about right there in the studio. We were gassing about his guitar and he was calling the guitar Lucille. I asked him what the story behind Lucille was and as he started to tell me, I stopped him, went into the control room and said "Play the blues and tell me about Lucille". And he spoke and played for about 10 minutes. It was only one take -- and its a very beautiful thing. The guitar actually saved his life a couple of times and he loves the guitar. But the important thing was that is how that moment came to be recorded it was spontaneous and couldn't have happened unless there was a rapport.

It's easier today to make records because you can have so many more tracks to work with. When you're working with a group you

can put each musician on a separate track and later mix each track individually. Half the battle of making a record is in the mix. You can add effects, overdub other musical parts, adjust volume and tone of each track, put in echo if you want it, speed up, slow down, add a brighter sound or more bottom sound.

HP: I'd like to hear about how it was to work with such great people as you did when you were an A&R man for ABC. We spoke about B.B. King before -- how about John Coltrane?

Thiele: Coltrane is probably the most dedicated musician I ever met in my life. He was the most honest and probably has affected more music than any other musician in history. When an innovator comes along -- and there aren't very many innovators in jazz -- you have your Louis Armstrongs and Charlie Parkers -- what usually happened was that they affected jazz musicians and it just stayed there. Coltrane affected all popular music. When I hear a good pop group, a group where they're all legitimate musicians, I always hear bits of John Coltrane. He was a quiet, warm person who didn't say very much to anyone. He was only interested in playing music. He didn't socialize or drink or smoke. He was very religious, he was always looking for religion, his God. He got into oriental religions. He was always searching, spiritually and in his music. He searched all his life. The man is gone now, but one of the greatest things that ever happened to me was working with him for years. I tend to measure everything against him musically and I measure people against him as a human being. It was very hard for me when he died.

HP: Could you tell me about a session with Coltrane? One perhaps that had a special significance to you?

Thiele: One interesting session was the time we booked John with Duke (Ellington) and there was just the quartet. We'd keep switching the rhythm sections around (Coltrane's and Ellington's). Prior to that time, John used to spend hours and hours in sessions redoing everything. He was never satisfied with a take. Many times I'd say to him "that's it, we have it now," but he'd insist on doing it over. When we did the first tune with Ellington I knew we'd have a conflict. Ellington was the type of musician who knew that feeling is more important than perfection. If it felt right, even if there was a clam in it -- forget it. It stayed. The group would always try to capture what happened on the first take. Well, we finished the first take with Coltrane and Ellington. I knew what was going to happen. Duke was saying to Coltrane, "John, you said it. You could never play it that way again." And Coltrane looked at Ellington and said "you're right." It was very important for Coltrane because from then on he always tried to capture something on the first take. You learn that it is very easy to overdo something and ruin it. That's something a lot of young musicians could take heed of. I've heard so many records lately where it sounded like

people were saying to one another "what can we throw in here?" It gets to be much too much most of the time. The Beatles never overdid it. Neither do Hendrix or the Cream, though they are complex. They just don't throw the kitchen sink at you.

HP: Is jazz the music that's closest to your heart?

Thiele: Yes, jazz and blues are very close to me. But nowadays I'm most excited by pop groups. I'd like to see a young audience become more interested in jazz and blues, though. You see for yourself the young musicians certainly are.

HP: Why do you think audiences should be interested. Aren't they entitled to their own taste? I much prefer rock over jazz myself.

Thiele: Oh, listen, it's an exciting form of music. I think you'll dig it. Why don't you go to some of those jazz workshops Steve Paul is holding at the Scene on Sundays. Young people should have a chance to at least be exposed to jazz. You know when Big Brother And the Holding Company is on a bill with B.B. King, Sam Andrews says: "Before we go off, we have to let you know that we think B.B. is the greatest Blues guitarist and singer alive." The young people listen and they're enriched by appreciating B.B. The same thing could happen in jazz. I think Coltrane has a lot to offer a young audience through his records.

HP: What would be a handful of albums that you would pick as a rock fan's beginning selections of jazz?

Thiele: There's Coltrane's Meditations on Impulse. Any one of Don Ellis' albums on Columbia. A Charlie Parker album -- I'm not sure what label they're on because most of them are probably re-issues. Anything new by Duke Ellington. The Gary Burton Quartet on RCA. That's a young group that's trying to bring jazz and pop together.

HP: Do you feel that Rock and Jazz are coming together?

Thiele: There are elements that overlap, but I don't think that real jazz is becoming pop oriented. People tend to exaggerate the concept that the two are coming together and it's all going to be one music. I'm not begging off, but there's no definition of either jazz or pop. What pop has taken from jazz is the extended improvised solo on a simple series of chord progressions. That's a beautiful thing and it's what I adore most about pop songs. There's no rule any more. There are songs of every type of structure and that's a real creative breakthrough. Jazz people put me down a lot for digging pop songs so much. But that's understandable. The old time jazzmen didn't understand what the younger ones were doing. They thought Coltrane was a maniac. But this is an era where anyone who has anything creative to say and can do it well can have an opportunity to do it. We're headed for a great creative era in music, I'm sure of that. □ ellen sander

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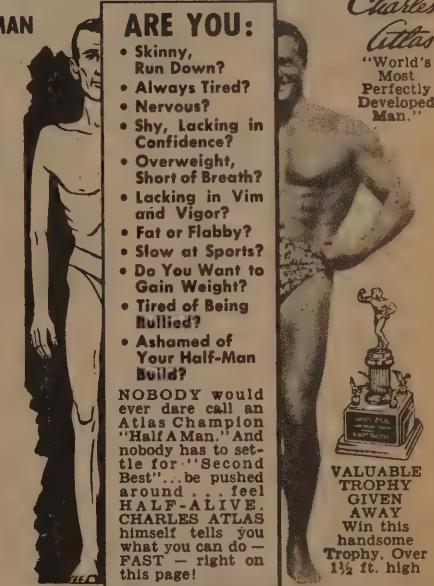
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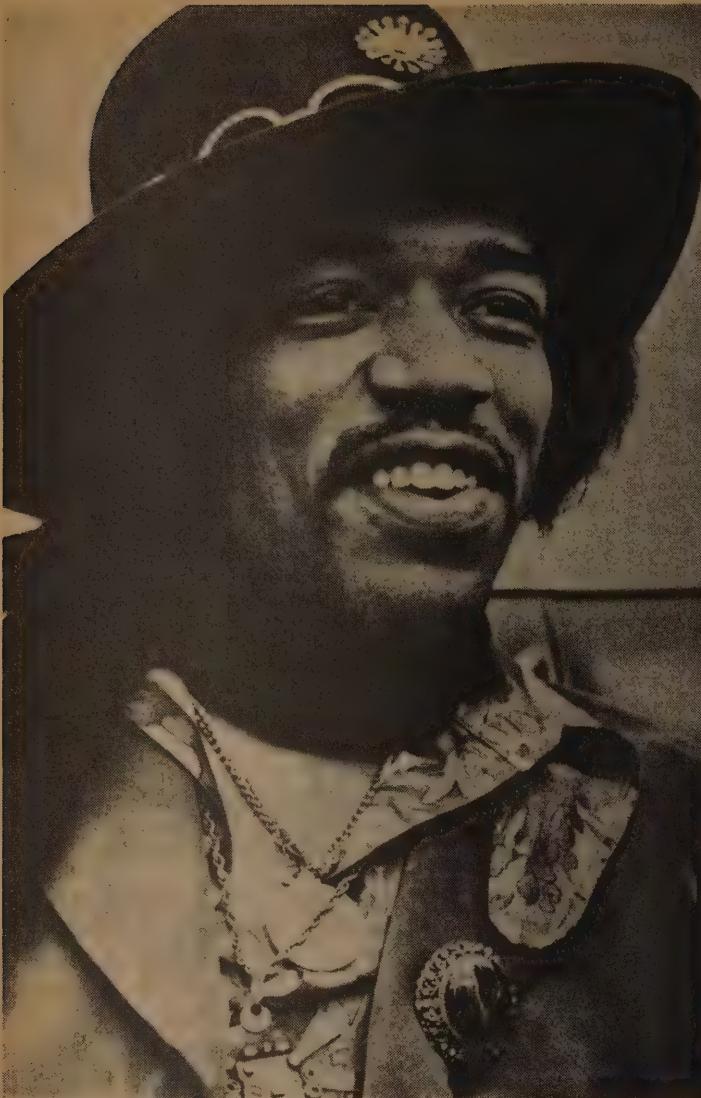
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JIMI HENDRIX

In Electric Ladyland

Greetings from your friendly rock historian! This month we take a break from our usual safari to the land of wiped-out 45's and age-yellowed *Billboards*, and move on to Now to watch a little history in the making. For we have on our turntable two of the epochal LPs of 1968 and of all rock-time, comprising Jumpin' Jimi Hendrix and his celebrated excursion to Electric Ladyland.

This album, containing the first new recordings by Hendrix to appear in almost a year, stands at a true crossroads of rock. It comes at a time when Cream, a trio often (rather unkindly) labelled as Hendrix' "chief competition," has chosen to compete no more. Moreover, it comes at a time when the

whole advance guard of rock is in a state of great confusion, having no idea which way to go.

When it became apparent, sometime in 1964, that the Beatles were heading in the direction of freer experimentation, rather than greater conservatism as had been the case with most earlier rock artists like Elvis Presley, a great many of the heavier young rock talents were quickly pointed in that direction. From that point on, the rock world was alive with great experiments. Groups reached far and wide for other musical sounds that could be combined with rock & roll. Each combination — folk-rock, blues, raga-rock, jazz-rock, classical-rock, etc. etc. — produced great excitement as it was discovered and exploited.

Within each category, numerous groups achieved fame, fortune and musical validity. Then, beginning in 1966, we had the great syntheses, albums of rock music that seemed to be transcendental works taking in the whole of our musical experience. The Beatles led the way, of course, with *Revolver*; to many ears the Stones and/or the Mothers of Invention achieved equal heights.

Sgt. Pepper seemed like the ultimate, but there was always the expectation that future albums would exceed *Sgt. Pepper* just as it had succeeded what went before. Then came the Christmas rush of 1967 when everybody tried to do just that. *Axis, Bold as Love... Their Satanic Majesties Request... After*



EXPERIENCE

Bathing at Baxter's...Magical Mystery Tour. A lot of good music, a lot of albums sold, but somehow none of the far-out sounds and weird head trips blew our minds like what had come before.

1968 saw dozens of new groups, lured by the adventure of rock exploration, trying to do their thing. With a very few exceptions, none of them really made it. How many of 1968's new groups have given us the same thrill of discovery we got when we first heard Butterfield, the Lovin' Spoonful, or the Who? To say nothing of *Fresh Cream* or *Are You Experienced*. "Psychedelic garbage" became a popular critical phrase, and there was much talk of a revival of 1950's rock & roll. Though that never happened (mainly because 1950's rock & roll never really went away) the major groups have all been concentrating on doing simple

things well, rather than reaching out. Experimentation is much more suspect now than before, and audiences and critics wear a new skepticism.

And into this atmosphere comes Jimi Hendrix and his new superalbum. Jimi produced the whole thing himself, from start to finish (the first time he has done so). Sophisticated man that he is, he must be very aware of what the 1968 audience wants and needs in terms of supermusic, for this album seems more fit for the times than any other album that has come out so far this year. (This is being written before the appearance of the Beatles' and Stones' new albums; I just thought I should point that out). Jimi is very experimental on this album; I don't think he could stop being experimental and still be Jimi. But the experimentalism is tempered with a heavy dose of comfortable, potent hard rock

and blues of the very first magnitude.

The four sides are lettered A, B, C and D; it seems obvious that Jimi meant them to be played in that order. Though this is not exactly a "concept" album, the order of the cuts makes more sense, emotionally and musically, than that of any other album I know. So our review will take the form of a little guide to Hendrix' amazing adventure.

AND THE GODS MADE LOVE: The experimental aspect of this album is established at the very beginning, with this brief prelude composed of pure electronic sounds, and sounds generated from voices by tape manipulation. It is also a sneak preview of the incredible, unprecedented stereo effects we will hear later.

ELECTRIC LADYLAND. Having gotten our attention but good, Hendrix



settles down into a groove with two brief, swinging R&B-styled tunes. The first one uses some nice falsetto vocal harmonies like the Impressions, and establishes the tape-manipulated guitar sound that Hendrix uses for most of the album CROSSTOWN TRAFFIC heightens the mood with similar sounds at a faster tempo.

VOODOO CHILE is a blues, recorded live—or perhaps before a small and most fortunate studio audience. The people are very responsive, and the feeling of warmth and good company adds immeasurably to the listener's pleasure in this impersonal age. (Rock has been getting so cold and mechanical lately, hasn't it). Steve Winwood guests on organ, and Jack Casady of Jefferson Airplane plays bass. The lyrics are Jimi's interpretation of the Muddy Waters "Hoochie Coochie Man" idiom, and they're great. Hendrix has a very distinctive lyric style; he may well be the best rock poet since Dylan.

Aside from the guitar solos, the most musically amazing thing about this cut is how tightly it holds together over its 14 minutes and 22 seconds; it has a much greater sense of coherence than either of the long live cuts on "Wheels of Fire." And with all due respect to Eric Clapton, without whom Hendrix might very well not be where he is today, Jimi's two guitar solos on "Voodoo Chile" are far superior to anything Clapton has done since "Fresh Cream". This is the first album in a long time where you can really look forward to the guitar breaks. Though this appears to have been recorded live, without overdubs, there is no inconsistency in sound between this and the other cuts with all their elaborate engineering. This is all due to one simple but very effective device, a tape-echo machine attached to Hendrix' guitar. Usually when the original guitar sound appears on one stereo channel, the echo effect

appears on the other.

Side B is the rock-em sock-em side, five smash tunes cut to the usual (circa 3-minute) dimensions. Noel Redding's LITTLE MISS STRANGE is in a quite different style, a bit like early Who. But somehow it's not too jarring. Redding may not have Hendrix' genius, but STRANGE is a very good rock & roll record indeed, and The Man is of course present on lead guitar. LONG HOT SUMMER NIGHT is a bit reminiscent of the first Hendrix album, a nice R&B song on which the rhythm section is a little less frantic and more groovy than usual. It's very nice the way the end of the song dissolves to a single line repeated over and over—"So glad that my baby's comin' to rescue me"—which then dissolves to a single repeated word—"rescue." Hendrix' talent shows in little things like this as well as huge things. Al Kooper plays a little piano here. COME

ON-PART 1 revives half of an obscure R&B record (Imperial 5713) by Earl King, a talented bluesman who never quite made it. The song is a takeoff on "Let The Good Times Roll." It is the occasion for an excellent straight-ahead fast guitar solo, and we once again notice the only thing that rubs us slightly the wrong way about Jimi's band. His rhythm section is the fastest on record, not excepting Cream's. But despite all the notes and all the frantic activity that goes on back there, it seems that Jimi himself is doing the major rhythmic work all by himself. Whatever grooves are established on this album are mostly established by the lead guitar; the rhythm section seems to be there mostly to give a constant feeling of great nervous energy, rather than to really lay down the rhythm. But perhaps we're being over-traditional. The way it's set up does serve to focus the spotlight on Jimi's one man show.

GYPSY EYES...a beautiful modal melody, double-tracked vocal, lots of that tape technique called "phasing." It's very reminiscent of the Baby Face Leroy-Muddy Waters classic "Rolling and Tumbling," and far superior to Cream's copy of that piece. BURNING OF THE MIDNIGHT LAMP was originally released in England as a single, in the summer of 1967. Here it's remixed, with a new overdub or two; the sound is much freakier and heavier than before, and Reprise is to be commended for going to the extra expense. The tune is still probably Jimi's most obvious venture into conventional commerciality, but it's nice anyway.

Side C is the real freakout, the greatest water trip since "Sea Cruise" by Frankie Ford. RAINY DAY, DREAM AWAY is a shuffle blues, perhaps the most traditional piece on the album; this is largely due to the presence of Buddy Miles on drums. Gradually it settles into a fine shuffle groove, which is put through some changes as the piece comes to an end.

1983(A MERMAN I SHOULD TURN TO BE)...the heavy beginning reminds one of "Hey Joe"; again Jimi is doing most of the rhythmic work. Once started, the song picks up a very mystical atmosphere. Actually the texture is quite lean and simple, but some very heavy and well-placed tape echoes make it very psychedelic (in the true sense of that word, which means radically altering the state of one's mind). Hendrix is unbelievably heavy when he's being gentle, as in the verse beginning "So my darling and I make love in the sand." The second half of this side (including an epilogue called

MOON, TURN THE TIDES....gently, gently away) is mostly instrumental. Hendrix has some brief spots of very lyrical guitar playing, reminiscent of the slow part of an Ali Akbar Khan raga. I like Redding and Mitchell a lot on this cut, and Chris Wood has a few flashes on flute. The return of Jimi's vocal, together with the guitar melody heard at the beginning of the piece, is a great flash. "We mustn't be late for the show" is white light indeed. Through the whole second half of the side we are treated to one of the most fantastic stereo effects ever created, which either represents a roller-coaster or the music of the spheres. It's true audio Cinerama. For the last two minutes or so, the voices and instruments leave us, and pure electronics are used to create the most stunning stereo effects of all.

as most of the licks and stereo effects are slightly less effective repeats of what has gone before.

Side C, the whole water-trip side, is a record to be saved for your best, most relaxed moments, when you can devote your whole attention to it. It makes lousy background music. After this monster we are almost relieved that Side D is more conventional, but even here Hendrix has a great surprise for us as two heavy cuts from earlier in the album reappear in different forms. STILL RAINING sounds like an alternate take of RAINY DAY; the first few times you play it you may think your changer goofed and played "C" over again. But the tune is more than good for another four minutes. HOUSE BURNING DOWN is some kind of a social commentary on riots, perhaps Hendrix' equivalent of the Beatles' REVOLUTION. Musically, this is the only extraneous tune on the album, as most of the licks and stereo effects are slightly less effective repeats of what has gone before.

Bob Dylan's superb song, ALL ALONG THE WATCHTOWER, gets a straight-forward but effective performance from Jimi. Dylan's lyrics are more compact, more pregnant with hidden meanings than Jimi's but they fit very nicely into the general mood scheme of the album. The guitar breaks are frosting on the cake. VOODOO CHILE is more or less the same song that occasioned the monstrous performance on Side A, but instead of a slow blues it is straight-ahead, and with Hendrix' regular rhythm section. This may well have been the original concept. The abrupt ending is Jimi's final *coup de grace*.

Yes, modern rock is alive, well and mindblowing in Electric Ladyland.
Yes. □barret hansen



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GEORGE HARRISON

Songwriting and Recording



"Richard. Little Richard. That's who I'd love to record. He's a fantastic character with a fantastic voice — and whether he's singing rock or gospel, he's still great."

George Harrison unconsciously tapped his soft shoe in rhythm as he talked, and we both jumped at the deep end of nostalgia as we chatted about the good old days when El was King and Richard used to tuttifruit his head off.

Extending his "I'm a Rocker Again" thesis and continuing his comments

reported recently George said he didn't care to dwell on the "Mystical Beatle George" any more.

"It's still all 'Within You, Without You,'" he added, "but I don't want to go into that any more 'cos now I'm being a rock and roll star."

The crooked grin broke into a crooked smile.

"I'm still writing, though, and after 'Sour Milk Sea,' I've got a few songs I've done on the next Beatles' LP. At least, I think they'll be on it. We haven't worked it all out yet."

"I've got a lot of songs kicking

about in the air, and there's also about two or three I've got at home. But I don't know whether to do 'em or not.

"Sometimes I write them and with the mood I'm in, they're OK. But I come back to 'em later and I'm not in that mood anymore, so I think: 'Oh, well....Rubbish!'

"I've been doing that for years.

"Come to think of it, I've probably thrown away at least 20 good songs which, had I followed them through, would have been at least as good as all the other ones.

"Sometimes I put on a tape at home, and I find there are five bits of songs I wrote around 1954-5-6 or seven, that I just forgot completely about."

"I've got a song I liked when I first wrote it, and I still like it, but in between I thought: 'Aw, this is a bit too much. People are not gonna believe this.'

"Anyway, I took it out recently, looked at it, and I know they're still not going to get it. The reason is it still tends to have that deep meaning thing — and I'm trying to get out of that."

"I now want to write songs that don't have any meaning, because I'm a bit fed up with people coming up and saying: 'hey, what's it all about? What does it mean?'"

I asked George if he got any really creative experience out of writing and recording.

He said: "Of course — it's all like a challenge. You get the idea and you've got the bit of plastic to put it on but then there's the actual thing of going through all that bit of getting musicians together and making people do things the way you want, trying to get the best out of it."

"And then, in the end, when you've done all that, you've got a little thing there, like a painting....and you put it out....and people say: 'Oh, it's a load ofman.'

"But it doesn't matter. Not to me anyway, because you get a lot of people who do like it, and it is worth while."

We got onto the Beatle Fan's Biggest Hope Of All — will the Beatles ever play live again?

Answer from George, with that smile again: "It just depends. The thing I'd

like to do most of all is play resident in a club.

"Not to go touring...because I didn't like all that traveling and playing, and all that sort of thing."

"But if we were to do a live show, I'd prefer to do it like at the Top Ten in Hamburg for three months, and just play in the one place for about three months."

"Then we could get rid of the myth once and for all of the Beatles being Something Apart from everybody else."

"Obviously, we go through cycles. At the moment, it's all that bit like getting my guitar out again, and it's happened quite a bit on this next album of the Beatles."

"We've got 'together' for it. Like, in the early days we were pretty good because we played for so long in one place. That's why I'd like to do a resident spot. Then you've got your amps and your drums set up, and get used to the one sound."

"All these people come to see you, too, so you can't hide. You can't fake anything. It's like, you know, you've got your trousers down. And there's nothing to hide."

"Now, we're trying to get as funky as we were in the Cavern. 'Cos in the Cavern and Hamburg, all we really were was thump-thump-thump. But so together, you know, because we were playing all the time. And those were the days when we used to think that 'Twist and Shout' was too way-out for a single. All very Shadows it was, then, and getting into suits."

The next album is much simpler than 'Pepper' because it's more down to guitars, bass and drums, and maybe a piano. There's a nice one of Paul just playing with his guitar, singing by himself but with just a bit of brass on it."

We got on to the subject of the King, and George said:

"I remember at school there was all that thing about Elvis. You never really wanted to go to school, you wanted to go out and play or something. So when some record came along like Elvis' 'Heartbreak Hotel,' and you had this little bit of plastic.....it was so amazing. Now, it's hard to realize that there are kids like I was, where the only thing in their life is to get home and play their favorite record, and maybe it's ours."

"We know Elvis is great. We know he is. He stopped being a rocker, and they made him go into the Army and by the time he came out he was a clean healthy American doing clean healthy songs and films. But basically, he's got such a great bluesy voice."

"It would be great if the Beatles and Elvis could get together for an album. It really would." □alan smith



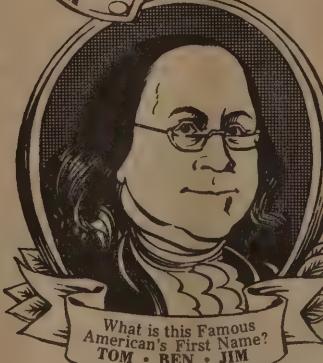
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my favorite records

by Stevie Winwood

I don't have any favorite albums. I change every day in things I want to hear. I like to hear music as it comes. An opinion of an album involves a time element, you can change your mind about it the next day. A record might not effect you right away but after a while it will draw on you. It's like being homesick but once I get back to England I want to leave after a while. When I'm homesick for England though,



I want to listen to the music of Edward Elgar, an English composer. All his inspiration came from a place called Malvern Hills which is really the place Traffic grew up. We used to go out there all the time and just play. Sometimes we'd stay all night. Malvern is in the mid-lands and it's very close to where Jim and Dave lived.

But I like all kinds of music at different times. I adore Bob Dylan and enjoyed that "Music From Big Pink" album very much. That's a beautiful band. The Beatles. You can't really put them down, and Otis Redding.

I love jazz, too. I listen to Charles Lloyd and Eddy Harris sometimes. It's hard to say, it's all coming together.



by Gary Puckett

I've always dug the Cream. They looked real weird on the "Fresh Cream" cover so I bought it. Bruce's voice knocked me out and so did Clapton's guitar. It's my favorite album by them.

I dig the whole collection of Otis Redding albums. He's got about ten albums and he's got to be the most crying ballad singer I've ever heard in my life. His voice is scratchy and it isn't a real good voice but it hurts every time he sings. That's what makes it cry. The "Soul Ballads" album is fantastic. It's not the voice, but the way he says things. When he says a simple thing like "I miss you....," he really means it. It tore me up when he died.

Aretha Franklin is one of the greatest singers ever. I'm just awed by her talent.

I dig Tom Jones too. He did a dandy job on old corny songs that I wouldn't dream of doing but he did them so well I enjoyed them. His voice is so powerful.

My favorite group was Buffalo Springfield. I like their "Again" album the best. I've heard it at least a hundred times.



Buddy Guy Talks To Jim Delephant

I was born in Louisiana just outside of Baton Rouge July 30, 1937. I always loved string music and I had to teach myself how to play. I made my own guitars just to get a string sound. I'd hang wires on a board or a wall and just play them to hear that sound. It took a long time for me to learn how to use the left hand.

In 1957 I came to Chicago when some friends told me there were a lot of jobs there. I wasn't into music at all then. I just wanted to get a job. I had lots of little jobs but I didn't know the city and I always felt alone. Even if I worked in a gas station, I had to know the city to go out on service calls and I always got lost. I got pretty bad and I wanted to go back home, but I didn't have the fare. I didn't even have a dime. I met a guy on the street and asked him for a drink of beer, anything. He took me to this little place and there was a sign in the window that said Muddy Waters and Otis Rush were playing there. There was a policeman at the door and he blocked the way and asked me if I had any money. He said there was a minimum charge to get in. I had my guitar with me and I said, "Well, I'm coming to work" and the cop says go right in. Otis was onstage with his band.

I was real scared that they'd kick me out, so I listened for a while and I worked up the courage to ask Otis if I could play. He let me go up there and I sang "Stormy Monday." The owner of the place was just going out the door but he stopped. After, he told me he needed a band and asked me if I had a group. I lied and said I did. I didn't even know any musicians. He hired me right there. But I didn't know anybody but the sidemen right there on the stage. So I went back to the guy and told him

I lied and he said, "That's okay, you just be here and I'll get the sidemen." He put ads in the paper and B.B. King, Little Walter and Muddy came to see me and encouraged me to go on. Magic Sam came in too, and got me to record for Cobra records. Then I went on to Chess.

I love boogie woogie and I like to play it on guitar, but it doesn't fit what the drummers are doing now. I've got to figure out a way to work a boogie thing down and work it out. I have to get along with the drummer and figure it out, because the rest of the band would be coming in and changing it.

On Vanguard records I'm into this modern beat. A guy writes the horn parts and does some arranging for all the band except me. Then I go in and lay down what I want over it. It would be confusing for me to get away from what I'm doing now. Take a lot of time. They know what music is going to sell, so I'll do it their way for now.

Nowadays they got amplifiers as big as this here wall. They're not listening to no kind of music, but the kids like it. I'm against it, but I'm trying to get with it because that's what's paying. They



draw the crowds. The louder, the better. I put some cotton in my ears and turn it up.

When I was learning guitar, I listened closely to horn players. In fact, I learned the neck of my guitar by playing "Honky Tonk Part I and Part II". Part one was the guitar and part two was the horn. I learned the horn part first. Then I went on to learn piano parts of different songs and chords. The only difference between blues and boogie is blues is slow and boogie is uptempo. "Stormy Monday" is a slow blues but if you speed it up it becomes a boogie tune.

I think the organ is what killed boogie piano. All the piano players ran out to get an organ when they heard what could be done with it. Everywhere you go there's organ bands and very few pianos. Right now guitar is the big thing, but someday, somebody will make a good horn record and horns will push

continued on 65

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new stars on the horizon

ELIZABETH

The sum total of reflections by the individual Elizabeth members perhaps serves as the most accurate key to vibrations of the group as well as to the quality of their music.

"Elizabeth is a name which evokes a memory in almost everyone....we would like to believe that our music holds the same universality. Our roots are classical, folk and jazz but our music defies definition. Our musical mood often projects sympathy....but sometimes anger....and sometimes, pity....but then, isn't that what life is all about, all these

forces in juxtaposition? When we play, we are presenting our evaluation of life....we want people to hear it but they don't necessarily have to agree with it. Everyone is entitled to his "own thing"....that's our special peeve with society, force. But we're really fighting isolation....everything, including people, is becoming so specialized today that a person tends to get into one thing and close out the rest. That's it....that's what we're trying to say. Life is the harmony of different elements and influences....all of them necessary for completeness...our music both in structure (often fugal) and in mood

is just this....Elizabeth is our conception of life."

Elizabeth was born over Memorial Day weekend, 1967. Steve Weingarten, Steve Bruno and Hank Ransome, who had become discouraged with their membership in a Philadelphia group, had gone to Wildwood, New Jersey for the weekend to work out their future plans. By accident the trio met Bob Patterson and Jim Dahme who were performing (as folk singers) in Wildwood for the summer. Coincidentally, Bob and Jim were searching for a group to sing with....the two factions auditioned for each other and Elizabeth was formed. Jim

and Bob continued performing at night...group rehearsals took place during the day. Finally in August they met Joe Mallon (their manager) who owned the Second of Autumn clubs in Wildwood and Philadelphia. He heard the new ensemble, liked their music and offered his help and guidance.

Elizabeth officially debuted that same month at a coffee house in Wildwood and immediately won an extended booking. At the end of the summer, the group returned to Philadelphia for a series of highly successful bookings at the Second of Autumn, the Second Fret, the Trauma and a string of other local clubs. But their busy schedule was preventing the group from achieving what they considered to be a 'tight' sound. They packed up and went to Hackensack, N.J. in November....rented an abandoned restaurant....lived and practiced there for a month. When Joe Mallon felt his group was ready to be heard, he arranged a luncheon show at the Lexington Hotel in New York and invited all the top NYC recording executives. Elizabeth shortly thereafter signed an exclusive recording contract with Vanguard Records. An LP is already available.





THE MECKI MARK MEN

If one had to look outside the U.S. and England for a rock act with supergroup quality, he would have to turn to Sweden. For it's in that Scandinavian country that the Mecki Mark Men, one of the most original and stylish groups to appear on the international pop scene, have risen to fame.

The avant garde rock and blues quartet is Sweden's top act, and one of the most prominent groups on the entire Continent. They've played along with such great names as the Jimi Hendrix Experience and the Mothers of Invention, and are set to perform in the Swedish version of "Hair," the highly successful Broadway rock music. Their

first U.S. album, "The Mecki Mark Men," has been released on Mercury's Limelight label devoted to experimental and other forms of avant garde music.

The Mecki Mark Men are Meck Bodemark, organ, vibes and vocals; Thomas Gartz, drums, vibes and sitar; Hans Norkstrom, sax and flute, and Claes Swanberg, guitar. All have deep roots in a variety of musical forms, especially rock and jazz.

Mecki Bodemark formed the act in July, 1967, after spending a number of years working as a top studio musician in Europe. "I played on a number of hit records," he recalls, "but had always wanted to start my own group. So I worked

very hard for several years in an attempt to raise enough money to get my own group going.

"When I had raised enough, I made a contract with a manager, and then chose the fellows for the group. The manager swindled all my money, but the members of the group became good friends. We decided to make it without the money. And we have!"

Their success story has been unmatched by any other Swedish pop group. It confounded those who claimed that pop music could not be avant garde and that avant garde artists care more for their experiments than for their audience. The MMM have shown that musicians can culture an audience and at the

same time do something new and vital.

They are vitally aware that their job is communication. They are prepared to do anything to establish contact. Starting cautiously, conservatively, exploring the familiar, they slowly increase the pressure, taking the audience out with them. "If we see them standing there, not moving, we press harder still until we get them going," says ex-jazz drummer Thomas Gartz.

The MMM thus demand that the audience react rather than listen passively. They intend their music to be a physical experience just as much as a mental one. They are not satisfied until the whole body and all its sensibilities are aware of the message.

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7. Summer In The City
8. I Couldn't Live Without Your Love
9. Blowin' In The Wind
10. Warm And Tender Love
11. Pretty Flamingo
12. See You In September
13. Paint It, Black
14. I Am A Rock
15. Red Rubber Ball
16. Green Grass
17. Opus 17
18. Girl In Love
19. Sure Gonna Miss Her
20. Daydream
21. Somewhere
22. Bang Bang
23. Good Lovin'
24. Kicks
25. Michelle
26. Tell Me Why
27. Can You Please Crawl Out Your Window
28. Sounds Of Silence
29. Five O'Clock World
30. A Well Respected Man
31. Turn Turn Turn
32. I Hear A Symphony
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34. Get Off Of My Cloud
35. Positively 4th Street
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platter chatter

STEPPENWOLF THE SECOND is not a let-down, as so many followups are inclined to be. If it's at all possible, the band has grown even tighter since the first album and the production, once again, has shrewdly been kept to the barest essentials. Only on "Spiritual Fantasy" do they venture into the addition of a string quartet which is a tasteful and delicate backdrop for John Kay's wandering classical guitar. Steppenwolf doesn't let us down in the swing department either. What a marvelous percussive feel they have. Once again that thick textural sound of organ and guitar is back haunting us, drawing us into the band's rhythmical magic. I wish they'd use some more piano because Goldy plays it so gassy, like the pounded counter-rhythm chords on "Faster Than The Speed Of Life" or his unique boogie fills on some of the other numbers. The climax is several songs tied together as an excursion through the blues beginning with country slide style guitar and tripping into the city with drums, Berry-Diddley rhythm and blues. The tempo speeds up along the way, touching on the R&B dance fad and ends up with the rhythm sliding into a Latin feel including conga drums. John Kay even illustrates the various changes in lyrics. A very exciting album, proving that Steppenwolf has staying power. Let's hope they keep it that way. (Dunhill DS-50037)

THE ROOTS OF AMERICA'S MUSIC is the most comprehensive collection of our diverse folk heritage I've ever heard in one package. With tender loving care, Chris Strachwitz has chosen thirty-one cuts from the great catalogue of music he has recorded all over this country and assembled them in a two-record album. The music falls into categories like country blues, city blues, gospel, jazz, hill-billy, cajun, country and folk. These are not old collector recordings. In fact, it's quite surprising to know all this music was recorded since 1950, most of it in the 1960's. These fascinating primitive, subtle, pure, folk forms are still very much alive and comprise the essential guts of rock and roll. As you absorb this rich hodge-podge, the synthetic genius of Jimi Hendrix stares you in the face. That huge American sponge soul of Hendrix has sopped it all up. His spirit, his color, his racial characteristics, his music is part of all these people. Hendrix is the new American being born out of the myriad ethnic purities represented in "The Roots Of American's Music." Everyone should own this album. (Arhoolie-2001/2002)

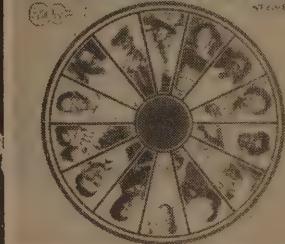
TIM HARDIN LIVE IN CONCERT is very painful music to hear. Hardin makes your heart beat fast with his anxiety and you're uncomfortable, sitting in your chair, that this man has pierced the compassion you try to hide. Don't Blow Your Cool crumbles to pieces in the grip of Hardin's vocals. His lyrics are highly personal, yet he isn't hiding a thing. His magnetic art of communication transcends that piece of plastic spinning around, putting Hardin physically in your room like a close friend confessing his most secret desires and sins. "I've always thought of myself as a jazz singer," says Tim. "If it ain't true, it ain't jazz, and if it's true, it's the blues." You haven't heard "If I Were A Carpenter" until you've heard Tim sing it in this album. Just dig the way he says — "would you have my baby," at the end of the song. Then his tortured friendship with Lenny Bruce in "Lenny's Tune." You'll never forget the impact of his words or the whispy ache in his love song "Misty Roses." You'll cherish this album and go back to it as though it was one of your favorite books. (Verve Forecast FTS-3049)

UNDEAD by Ten Years After might mean that Django Reinhardt was reborn in the form of the group's guitarist, Alvin Lee. Lee has a superfast mind and we can forgive him when he doesn't transcribe his flashes quickly enough to his fingers. He jumbles things in spots, almost like vocal stuttering, but his guitar notes pour down on you in torrents and it feels so good to get soaking wet. His haunting worry and his fame will, of course, be wrapped up in his speed reputation. He'll be commanded to play faster and faster and in the end, exploring his total art will be sacrificed to speed techniques. Perhaps it won't happen that way, but so many artists can't see through the initial splash they make and cater to the demands of their adoring court. Lee is the fastest player yet, outside of jazz, and very together for such a young musician. It's frightening to think that he is already getting into his own thing and improving. When many guitarists his age are just graduating from Chuck Berry, Lee is already through exploring Django Reinhardt. Lee has the perfect band, a bass that can walk over the place, a hard, good swinging drummer and one of the best organists anywhere. They easily keep up with the pace. For a real head stomper just dig "I'm Going Home" and the intro to "Woodchopper's Ball." Ten Years After is here to stay. Welcome them with a warm aboard. (Dream DES 18016)

STONE BLUES by Charley Musselwhite band isn't as good as Stand Back (Vanguard - 79232) but Charley himself on vocals and harp is well worth it. The band on the first album was so good because of Barry Goldberg on organ and Harvey Mandell on guitar. This new album doesn't have much band excitement, but it swings capably and the guitar-organ solos have their shinning moments when they aren't being self conscious. Some good hard stuff like "Clay's Tune and "Juke". (Vanguard VSD 79287)



THE ROOTS
OF AMERICA'S MUSIC



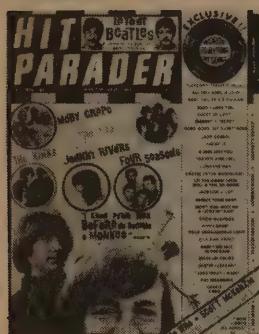
TIM
HARDIN
3
LIVE
IN
CONCERT



HIT PARADER

Back Issues Available

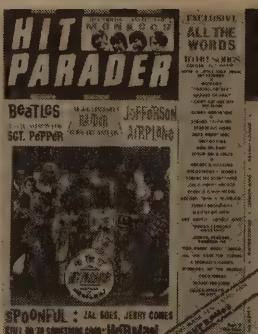
now



OCTOBER, 1967

Monkees, 4 Seasons,
Turtles, Kinks,
Battis Interview,
Woo, Scott McKenzie,
Star Story, Airplane

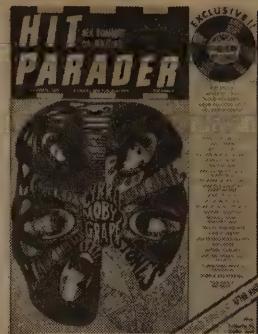
"Pleasant Valley Sunday"
"All You Need Is Love"
"Baby I Love You"
"Fakin' It"
"A Girl Like You"
"White Rabbit"



NOVEMBER, 1967

Recording With Monkees,
Spoonful, Herman,
Rescals, Supremes,
Janis Ian, Booker T.,
Jefferson Airplane

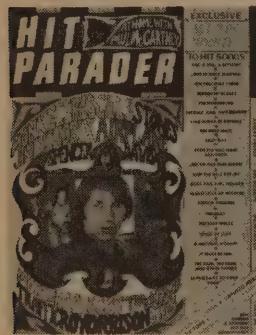
Beatles' "Sgt. Pepper"
Monkees' "Headquarters"
Stones' "Flowers"
"Reflections"
"Heroes And Villains"
"Apples, Peaches,
Pumpkin Pie"



DECEMBER, 1967

Ray Orbison's Rock
History, Red Diamond,
Cyrille, Mark Lindsay,
Paul Butterfield, Stones,
Airplane, Bee Gees,
Bobbie Gentry

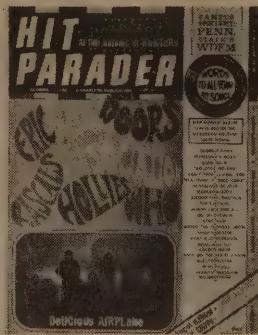
"Never My Love"
"To Sir With Love"
"How Can I Be Sure"
"Soul Man"
"Dandilion"
"The Letter"



JANUARY, 1968

Paul McCartney
Rolling Stones
Jimi Hendrix
Spencer Davis
Traffic • Airplane
Moby Grape
Roy Orbison

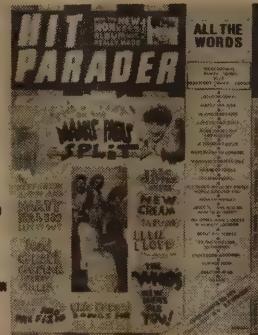
"She Is Still A Mystery"
"Love Is Only Sleeping"
"Incense & Peppermints"
"A Natural Woman"
"The Rain, The Park"
"Keep The Ball Rollin'"
"King Midas In Reverse"



FEBRUARY, 1968

Airplane At Baxter's
Eric Burdon
The Doors • The Who
The Association
Procol Harum
Rascals • Moby Grape
Herb Alpert

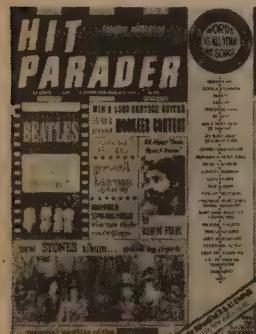
Monkees "Pisces" Album
"I Heard It Through The
Grapevine"
"I Second That Emotion"
"Watch The Flowers Grow
"Skinny Legs & All"
"In And Out Of Love"



MARCH, 1968

Mama's & Papa's
Eric Clapton
Gladys Knight & Pips
Young Rascals
Country Joe & Fish
Who • Airplane
Monkee Album

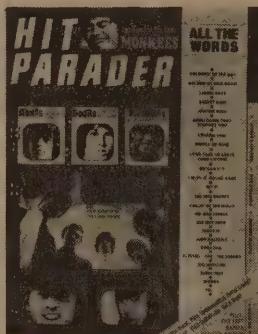
Beach Boys "Smiley" Songs
"Hello Goodbye"
"Watch Her Ride"
"Love Me Two Times"
"Wear Your Love Like
Heaven"
"Chain Of Fools"



APRIL, 1968

Smokey Robinson Interview
Beatles' Movie
Buffalo Springfield
Bee Gees
Stones' Album
Rascals' Album
Tim Buckley

"She's A Rainbow"
"Money" • "Tomorrow"
"Green Tambourine"
"We're A Winner"
"Judy In Disguise"
"Bend Me, Shape Me"
"Sunday Morning"



MAY, 1968

The Supremes
Bee Gees
Lonnie Mack
Pete Townshend
The Doors
Satanic Stones
Monkees At Home

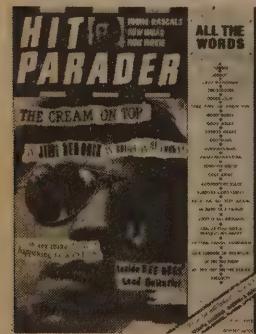
"Dock Of The Bay"
"End Of Our Road"
"I Thank You"
"Valley Of The Dolls"
"I Wish It Would Rain"
"We Can Fly"
"Carpet Man"



JUNE, 1968

Bob Dylan
Otis Redding
Young Rascals
Martha & The Vandellas
The Mothers
Rufus Thomas
Rolling Stones

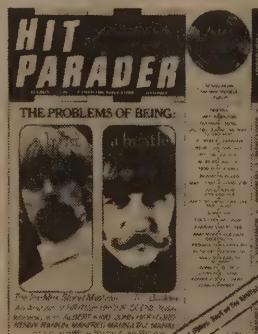
"Valerie" • "Tapioca Tundra"
"Jennifer Juniper"
"Walk Away Renée"
"Unknown Soldier"
"Scarborough Fair"
"If You Can Want"
"Since You've Been Gone"



JULY, 1968

The Cream On Top
Jimi Hendrix
Moby Grape
Bee Gee's lead guitar
The Rock Revolution

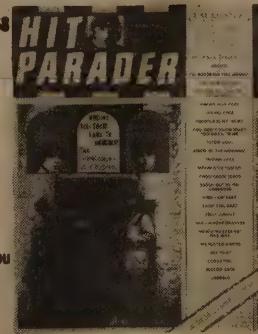
"Honey"
"Lady Madonna"
"Sweet Inspiration"
"Jumbo"
"Jennifer Eccles"
"Forever Came Today"
"Summertime Blues"



SEPTEMBER, 1968

Gassy Steppenwolf
Byrds Interview
Ringo Interview
Rolling Stones
Bob Dylan's new album

Monkee Album songs
"Mrs. Robinson"
"If I Were A Carpenter"
"Like To Get To Know You"
"Wear It On Our Face"
"The Happy Song"
"Friends"



OCTOBER, 1968

Beatles and George Martin
Big Cream Interview
Donovan • Hollies
Beach Boys • Impressions
Turtles • Laura Nyro

"The Look Of Love"
"MacArthur Park"
"Yester Love"
"Choo Choo Train"
"Master Jack"
"I Love You"
"Angel Of The Morning"

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TEMPO

(continued from pg. 59)

guitars out. It's always been that way. Then everybody will want to hear good horn players.

I'd say the Beatles made guitars big in the white market, but we've always had them. I heard James Brown say the other day he never made it big until the Beatles mentioned his name a few times. Now, James Brown has been around for almost fifteen years doing that same thing. The white market fell onto a lot of things through the Beatles. In the Negro market if you're good that's all they need. Negroes always liked any kind of music if it was good. I haven't changed my style since I first started and now I can play the same thing in a white joint or a Negro joint.

A lot of guitar players like to get out in front and wail. Well, I do sometimes, but mostly I like to get behind somebody when he's blowing real good and just help him along. One of my favorite Chess sessions was "Wang Dang Doodle" with KoKo Taylor. That's one of my best. The most enjoyable session

I was ever on was a Sonny Boy Williamson thing. He never had his songs worked out. He'd just go into the session and start singing and we'd fall in behind him. He'd curse us out too, when we didn't play right. He'd holler about the beat.

I don't feel I'm a very good guitar player. It's not what I play but how I play I'm always hearing other guitar players do things I wish I could do. I should be twice as good as I am now. I know guys that aren't professional guitarists that play better than me. I know there's nobody that plays like me though. I haven't heard my sound from anybody else yet.

You go into Chicago on a Friday or Saturday night, and you'll hear guitar players that are fantastic. If you know where to go, you can find Hound Dog Taylor, or Willie Mabon. All kinds of players. One of the greatest blues guitar players I've ever heard in my life is Earl Hooker. He just plays with this steel thing on his finger. Most guys have to tune their guitars but he doesn't and when he plays you can understand what he's saying. He doesn't sing but his notes are like words. □

NEIL YOUNG

(continued from pg. 17)

heard of him. He produces and he helped me. I know a little about production but I don't know enough to produce my own album all by myself. I get hung up. And then Jack Nitzsche, Ry Cooper and I did the last three songs on the album (Ry is a guitarist who has worked with the Rising Sons and Taj Mahal, among others)."

Is the instrumentation mostly piano, guitars and drums?

"A lot of it is. But this time we really did something weird. We got Brenda Holloway, Patrice Holloway, Gloria Jones, Mary Clayton, Grace Nitzsche and a couple of other chicks singing on the album. They're incredible. And me singing with a bunch of colored chicks is really weird because I'm not a colored singer, not even in the least. It's like listening to Phil Ochs. My voice doesn't sound like Phil Ochs' but to me it's that ridiculous to have happen. But it really worked. I'm really happy about it."

"It's going to start with Jaek's 'Whiskey Boot Hill,' a string quartet thing which Jack wrote on some chord changes that I wrote. I had a song called 'Whiskey Boot Hill' that Marianne Faithful is recording in January."

Does Neil think there is much promise at this point for any more rock

groups to make it?

"I don't really know. Maybe some group will come along and be big, you know, but who cares? It's just happened so many times now, it's like a 1969 Ford. Who cares? We all know it's not going to be any better than a '68 Ford. It may look a little different but it's the same thing. As far as single artists making it, I just think it would be different. I don't know if it would be any better but at least it would be different."

The interview took place a couple of weeks before Neil was due to make his solo debut at the Bitter End in New York City, a performance he was looking forward to. But at that point, one matter monopolized his attention—the album. He was worried over the single which would be released from it, he was worried over the sequence of tracks on the album, he was fretting about the mix. He plays it for visitors proudly—it warrants his pride—but he almost twitches while it is playing, hoping and wanting it to be the best thing he could possibly do on his own. Neil is nervous about his voice, shy of putting it too far above the instruments but afraid to obscure the songs by burying it in the mixture of sounds. Watching him while the album is playing is like seeing a kid fresh from the country hoping that his record is right to make him a star. Neil doesn't want stardom, though. He only wants to justify himself. □pete johnson

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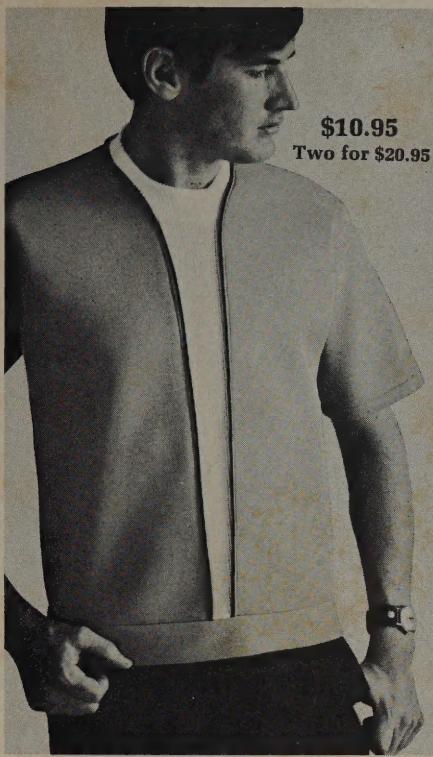


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